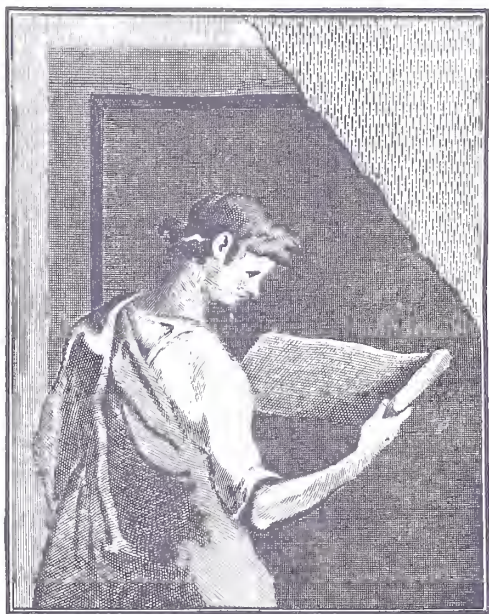




Photograms  
of the Year

1900.



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# MURTOENIS

1875

...

...

*Revolutionising Photography.*

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THE  
**SPECTRUM**  
**PLATE**

TWO BRANDS  
OF PLATES.



TWO KINDS  
OF FILTERS.

AND **MEASURED**  
**LIGHT FILTERS.**



Tenth Thousand. Write for Booklet, by JAMES CADETT,

**“Orthochromatic Photography,”**

*(Simplified).*

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PRICE LISTS, ETC., PLEASE WRITE FOR.



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DRY PLATE AND PAPER  
MANUFACTURERS.

PHOTOGRAMS  
OF THE YEAR

. . . 1900



53 x 4

PORTRAIT OF A GENTLEMAN

*By Wm Crooke.*



# PHOTOGRAMS OF THE YEAR



# 1900

A PICTORIAL AND LITERARY  
RECORD OF THE BEST PHOTO-  
GRAPHIC WORK OF THE YEAR.  
COMPILED BY THE EDITORS &  
STAFF OF "THE PHOTOGRAM,"  
ASSISTED BY A. C. R. CARTER.  
THE FIRST VOLUME OF THE  
SERIES WAS ISSUED IN 1895 :

MOST OF THE ILLUSTRATIONS  
ARE REPRODUCED BY : : :  
CARL HENTSCHEL & CO., LTD.

PUBLISHED FOR THE PHOTOGRAM, LTD.  
LONDON: DAWBARN & WARD, LTD., : :  
: : : : : 6 FARRINGDON AVENUE, E.C.



10½ × 15.

FLECKED WITH SUNLIGHT.

Salon.

By H. P. Robinson.

*Note.*—In justice to the artists whose works are reproduced, and in answer to certain criticisms which have been based upon the reproductions, by people who have not seen the originals, we direct attention to the fact that any reproduction process must inadequately represent many of the originals. The size, color, and texture of the pictures are impossible for us to reproduce; and the tone values in many cases, especially in warm-colored originals, cannot be adequately represented in black ink on white paper.

*The indices* (amongst the advertisements) indicate the pictures reproduced and the principal references to the artists. Since the book is partly printed before the greater exhibitions open, this is in many cases the only practicable way of connecting the criticisms with the reproductions.

## Explanation and Acknowledgment.

PHOTOGRAMS OF THE YEAR '94 was but a special issue of *The Photogram*. Its reception justified the publication of PHOTOGRAMS OF THE YEAR '95 to '98 inclusive, in the form of books of over a hundred pages, and with a hundred or more reproductions of the year's pictures. The increasing importance of photography as a method of picture-making induced us, last year, to double the size of the publication in the effort to do something more like justice to the subject.

During the years since '94 the Annual has lived down certain prejudices, and has, we believe, justified its existence by exerting a practical and good influence upon pictorial progress, but our aims are still misunderstood by some of our best friends, who complain that the work has no definite artistic policy, and no fixed standard in the selection of the reproduced examples. This is perfectly true, and we trust it may ever continue so. Fashion in photography, and, to a certain extent, "schools" in photography tend to fetter progress. We try to reproduce work fairly typical of all schools and of all workers who have caught a good idea. We try to be sufficiently catholic to include experimental work that is promising—even though it is far from perfect; and work that is sound—even though it may be unassuming and old-fashioned.

In the criticisms, again, we do not necessarily endorse all we print. It will even be found that opinions given in different parts of the same volume differ more or less. Each writer, whether in signed or unsigned article, expresses his own opinion freely; and our only care (editorially) is to be satisfied that each critic is honest. If art is "nature seen through a temperament," still more is criticism "art seen through a temperament," and the reader who would profit by criticism must regard it, not as a statement of facts to be accepted, but as a series of opinions to be considered. Whatever may be the case in religion and ethics, in art there is nothing so fatal as dogma, no state so healthy as that of robust free-thinking.

This *thinking*, independently and originally, when working in the field, or studying an exhibition or critique, is the one thing needful: the one thing we are trying to cultivate. Our only other important function is to record the photographic life of the time as it is, and not as we think it ought to be. Hence, we include German works which may be condemned by Mr. Carter; French and American work which is condemned by Dr. Emerson; and "ordinary" work from many sources, which would be condemned by Mr. Keiley. And we are prepared to print the contradictory praises and condemnations so far as space permits, whether they reach us direct from our own contributors, or are pronounced in public, as with Dr. Emerson's Convention paper.

This volume may reach some aspirants who have not read previous issues, and we invite them to let us see their pictures of the year, "exhibited or non-exhibited," that our selection may be as catholic and representative as possible. We select as many as possible *before* the opening of the exhibitions, the first choice being made about the beginning of August, the second about the beginning of September. The early work gives us a better chance of fairly reproducing and printing it than that which is received at or after the opening of the exhibitions. Those who send us their actual exhibition pictures, with instructions, may rely upon our delivering them to the exhibitions at the proper time, in good condition and without charge.

Constructive (not destructive) criticism is offered by the staff of *The Photogram* to all workers who wish for such assistance. Several of those who take most frequent advantage of this have developed from fair technical photographers into recognised producers of sound original work, and exhibitors at the R. P. S. and the Salon.

The death of Gleeson White, while engaged upon PHOTOGRAMS OF THE YEAR '98, was felt as a personal loss by those who for many years had valued his criticism in these and other pages. In attempting to fill his place last year, A. C. R. Carter undertook no easy task. He received, however, cordial assistance from almost all sides, and we are gratified to find that in many cases his criticisms and suggestions have proved very helpful.

The amount of unaccepted work this year has been greater than ever before. We have before tried to cram a quart into a pint pot: now the quart is grown to a gallon. Hence, the work we have not used is not necessarily, even in our opinion, worse than that which has been accepted and reproduced.

In the indices we have introduced a new feature: lists of the pages on which the works from given exhibitions or countries are reproduced. In particular, since J. T. Keiley was attacked last year for approving certain American works which, as a matter of fact, he had neither selected nor seen, we distinguish the prints forwarded by him from other American work.

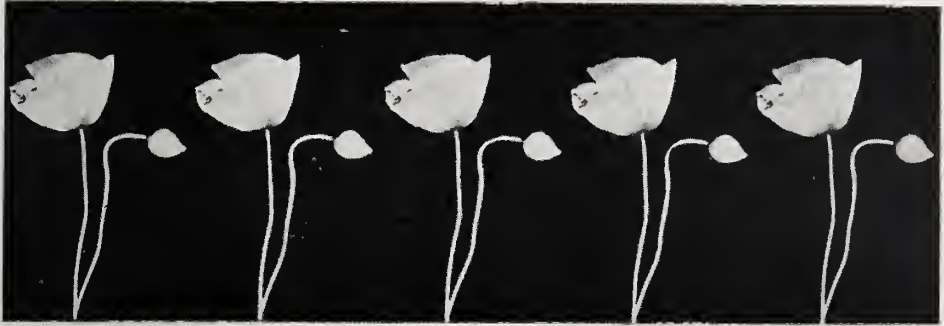
Very sincere thanks are hereby given to everyone who has helped to make this book what it is, including many for whose pictures it has been impossible to find space. We ask for their continued support in our effort to make the Annual more than ever "an incentive and an inspiration to every true lover of photography."



*Plat.*

A PORTRAIT.  
*By H. Walter Barnett.*

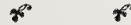
*R.P.S., 109.*



ORNAMENTAL BORDER (original size).  
*B. G. Trinks, Hamburg.*

## Artistic Photography in Germany.

By ERNST JUHL,  
Art-Editor of *Photographische Rundschau*.  
(Translated by GEORGE E. BROWN).



**T**HE amateur in photography as well as the picture maker by photography arose in England, and for many years no other country produced many of either of these two distinct types—the amateur or the serious photographer-artist.

Viennese photographers were first impressed to any purpose with the labors of Englishmen in these two directions by Baron Alfred von Liebig, of the Vienna Camera Club, who at a congress held on December 10th, 1887, exhibited ten photogravures from photograms by Dr. P. H. Emerson, with the comment that they formed the only instance which had come under his notice, in which a series of photograms deserved praise from lovers of art, on the score of the method by which the subjects were treated rather than on that of the intrinsic interest of the subjects themselves. He warmly commended efforts such as these—by which alone photography could be brought to a high artistic level—and advised any who wished to cultivate photography from the point of view of pictorial expression to study Dr. Emerson's pictures. This was the first step in Germany or Austria towards the development of art in photography, and was followed by an exhibition at Hamburg (quite independent of the Vienna Exhibition) in the early part of 1893, in which again English photographic pictures figured conspicuously. The catalogue of this exhibition said:—"We wage war in particular against the inartistic productions which the public obtains from the professional: only the glossy portrait, retouched to the degree of robbing it of all delicate modelling, and the crude conventional poses are in general demand, and the public does not possess the power to appreciate truth and character in portraiture. The works of eminent English professional photographers show to what a great extent amateur photography has influenced public taste. Amateur



{ FLOWER STUDY (original size).

By G. Trinks.

photography has been the vogue in England for years, and during its existence has had a distinct and refining influence on the artistic taste of the portrait-purchasing public."

Since 1893 annual international exhibitions have been held in Hamburg, and have done much, by showing what workers in every land were doing, to spread the artistic aims of picture makers by photography throughout Germany. Hamburg has, however, profited most by this agency, and at the present time can show the greatest talents in the new field.

Prior to 1893 there were a few spirits in Germany who had made considerable progress in the modern art along their own lines, without special inspiration from England. Dr. Vianna de Lima, the oldest of these, made his works public in 1890, and a series of his pictures was reproduced in *Photographische Rundschau in 1900*. A little later Lieutenant Böhmer, Oppeln (Schlesien), Otto Rau, of Berlin, and Otto Scharf, of Crefeld, appeared.

At the present time the most prominent photographer-artists in Germany are the Hofmeister brothers, Einbeck, Trinks, Dr. Arning, Dachwitz, Müller, Dr. Carstens, Dührkoop,\* and Widensholer,\* all in Hamburg; Liep, Weingärtner, Proessdorf, Hoh, Fichte,\* Schneider, Dr. Mueller and Perscheid\* in Leipsic; and Raupp, Ehrhardt, Quatz, and Baron von Ompsteda in Dresden; Anschütz, Miss Lehnert, Dr. Kirsten in Berlin; Winkel (Göttingen), Behrens (Posen), Matthies (Munich), Urf (Hanau), Pichier (Königsberg), and Gottheil\* (Danzig).

If nothing further were to be said of German amateur photographers than that they have drawn their inspiration from England, and that they have done a good deal of work along English lines, then this article would be superfluous. In this communication we shall allude only to independent workers, and to the manner in which they differ from others, and pass over the works of the Viennese photographers, Dr. Henneberg, Kühn and Watzek, although they have made prominent contributions to the



22x15.

*Gum-bichrom.*

POSTER FOR THE SEVENTH INTERNATIONAL PHOTOGRAPHIC EXHIBITION, HAMBURG, 1899.

*By C. Einbeck.*



27½ × 8.

THE WHERRY. *Gum-bichrom.*  
By Th. and O. Hofmeister.

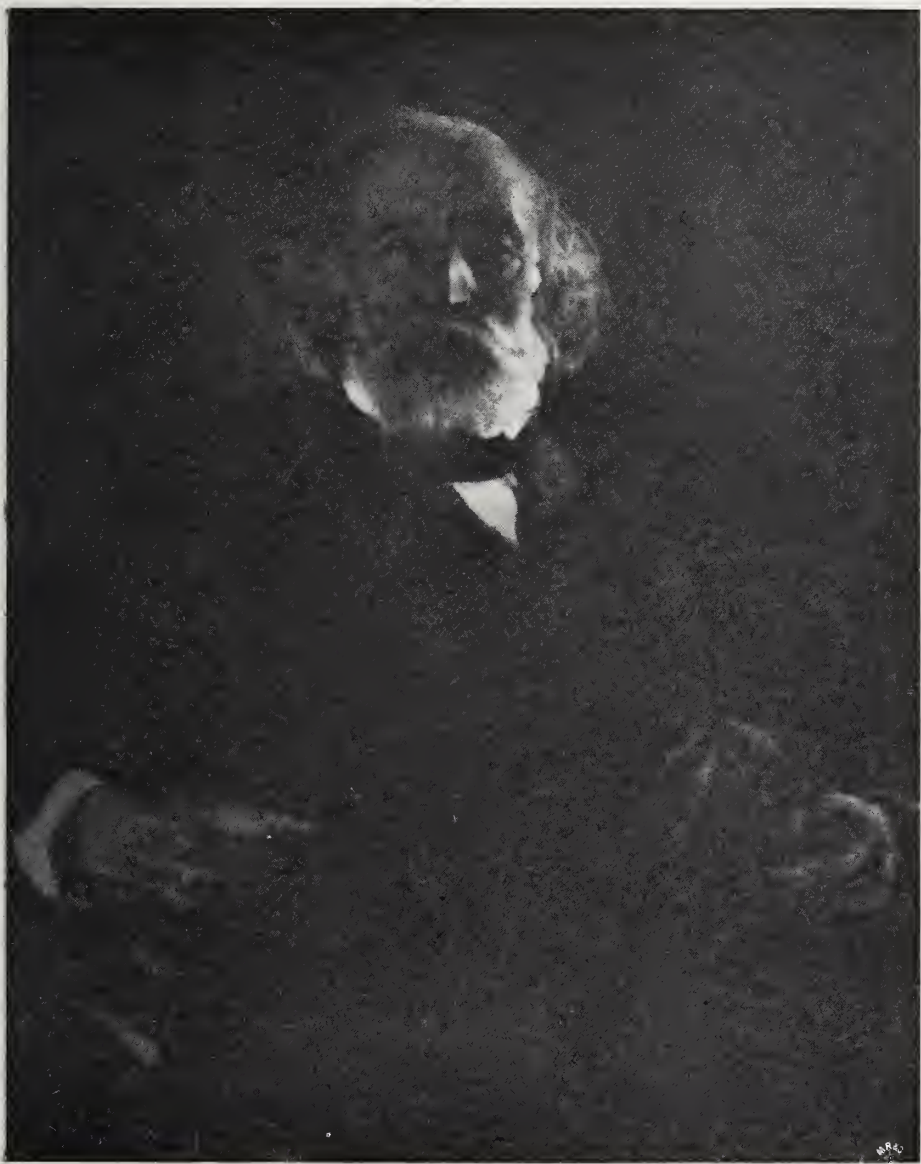
Hamburg movement, because the space at my disposal, and the few illustrations possible, forbid their inclusion.

When the gum-bichromate process came up in 1895, and gained prominence in the hands of French and English amateurs, it was at once adopted by the three Viennese photographers named above. They were the first to release photography from the trammels of convention, according to which a print must tell a great deal. I quite appreciate the great service done by English photographers in the recognition of the desirability of unsharp pictures for certain effects, but it was gum-bichromate with its elasticity which virtually gave photography a separate existence as a graphic art.

The brothers Hofmeister, of Hamburg, must be credited with being the first in Germany to follow lead of the Vienna pioneers in producing characteristic pictures of great originality in gum-bichromate. Four of their pictures accompany these notes, though they do not completely demonstrate the great versatility of the artists. They draw their subjects from country folk, fishermen, sailors, working people, such as gardeners, bakers or millers following their employment, and their nudes are of the highest interest. But portraits, landscapes, and seascapes are subjects which they have also approached and of which we can give only one specimen wherewith to enable the reader to judge with how firm a touch the two brothers handle the most diverse subjects. Their strength lies in their skill as painters, in the originality of their conception of Nature, in the unaffected pose of their models, and in the first-rate technique of all their work. To my thinking no one equals them in versatility.

The portrait (page 11) possesses a simplicity equalled by no other in photography even amongst the works of Hill made in 1843-45. The *Great-grandmother* (page 13) is from their work in 1897,

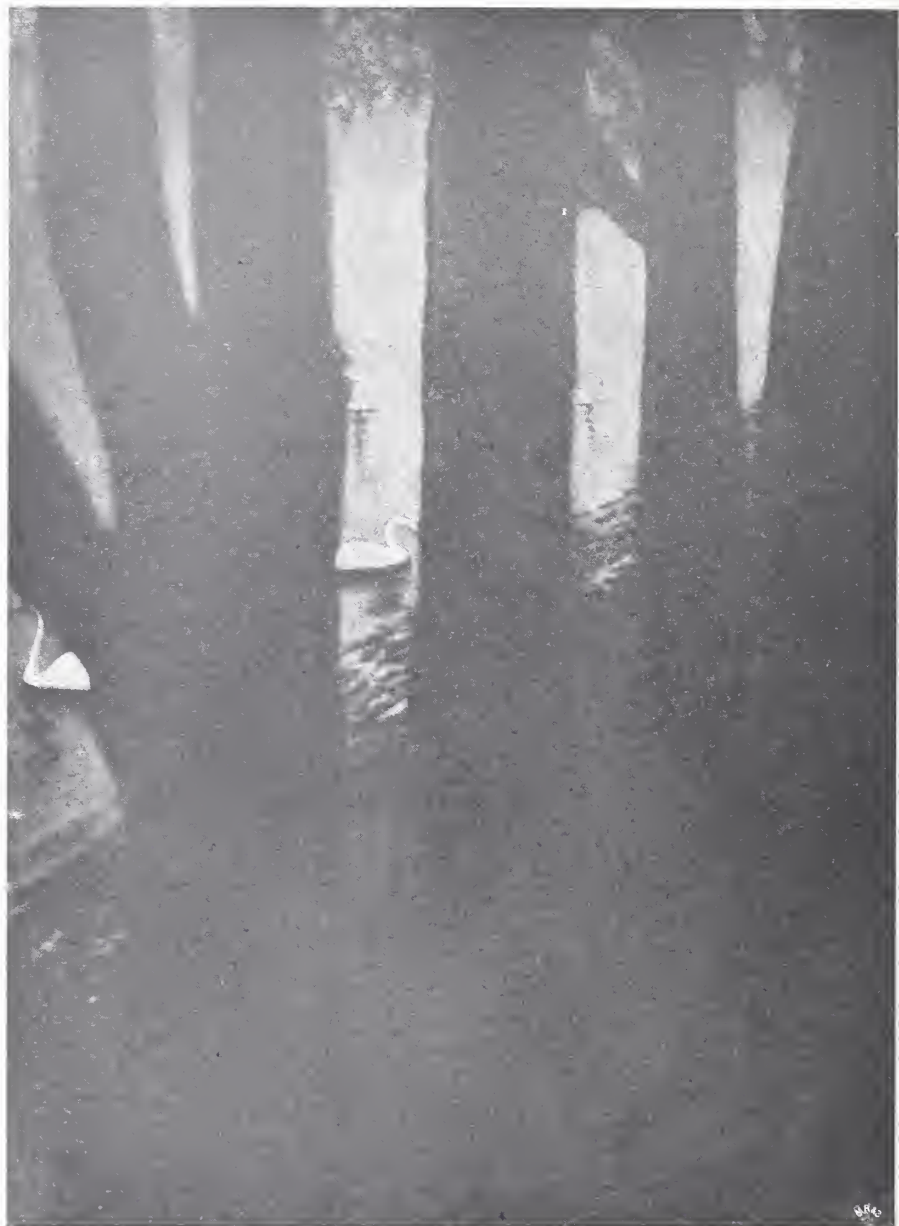




23½ × 19.

A PORTRAIT.  
By Th. and O. Hofmeister.

*Gum-bichrom.*



15x13.

FAIRY LANDSCAPE.  
By G. Einbeck, Hamburg.

*Gum-bichrom.*



22 × 18½.

GREAT-GRANDMOTHER.  
*By Th. and O. Hejmeister.*

*Gum-bichrom.*

and takes rank as one of the best pieces of photographic art ever produced. To show the originality of their conceptions in treating entirely different subjects the landscape with birches (page 15) and seascape (page 10) should be studied.

A second eminent artist in the Hamburg Gesellschaft für Förderung der Amateur Photographie is G. Einbeck, who occupies a quite different position from that of the Hofmeister Brothers.

In 1898 he produced, for a competition of the Hamburg Society, a surprisingly effective placard which was used as an advertisement by the Hamburger Gesellschaft. On page 9 is found an example of a similar poster used in connection with the Exhibition of 1899, which surpassed anything previously attempted in this direction by photography. The artist took his own portrait in a mirror in order to better observe the expression in the face, and as hard an indoor lighting as possible was chosen, so that the negative was in black and white and almost without half-tone. It was then printed in gum-bichromate and under-exposed, so as to get nothing detrimental to the poster-like character of the result, and a quite startlingly strong effect was thus produced.

Einbeck afterwards sold two other placard photographs of a similar character at the same Exhibition. One of them (a man with a torch) done in yellow on a red ground, was used by the manufacturers of Tropon, and is no doubt known in England.

Einbeck also shows his strength in another kind of work which was left unattempted before he touched it. A reproduction of his *Fairy Landscape* appears on page 12. Although the picture leaves the impression, intended by the artist, of being a scene of the imagination, Einbeck has nevertheless closely followed Nature. As a matter of fact all that had to be done to convert the original of this picture into something which the reader will see is worthy of Bocklin, was to suppress some of the swans and neglect the details of the trees.

On a later page is a characteristic example of the work of H. W. Müller, and on pages 7 and 8 are ornamental borders by G. Trinks. A similar design was first printed in the catalogue of the 1898 Exhibition. The difficulty of obtaining the black background was solved by Trinks in an ingenious manner. He placed the flowers in a black box against a background covered with silk-paper, and printed from the positive instead of from the negative, which he made very hard.

Following Hamburg, other art centres arose in Germany, but none of these have yet produced such original works as those of the Hamburg school.

It was only a few years ago that there were no professional photographers in Germany possessed of the artistic aims shown in England by Craig Annan, Hollyer, Page Croft, John H. Gear, Karl Greger and others, but about a year ago several isolated professional photographers with artistic aims have made their appearance in Germany, the most notable of whom, named on page 8, may be recognised by an asterisk put to their names.

England stands out as the home of those who had the courage and strength to leave the old conventions of art in photography; but, as the reader will see from the examples here reproduced, German photographers have not been long in bearing their part in the liberation of photography from these ancient trammels and in the removal of adverse tendencies.

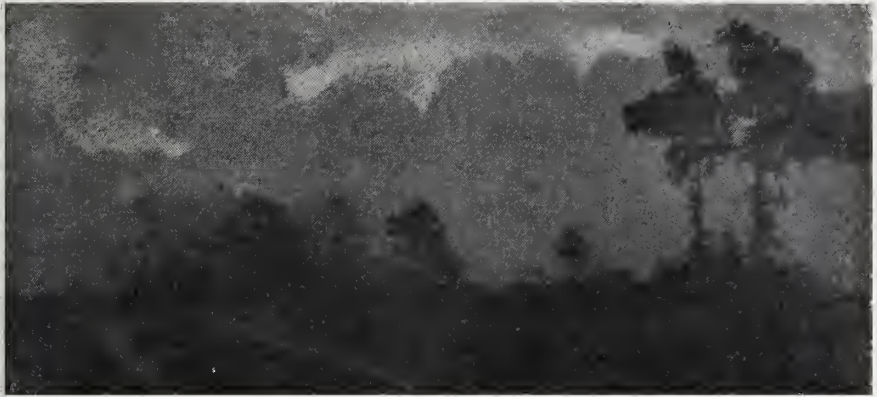


19½ × 13¾

IN THE MARSHES,  
By Th. and O. Hofmeister

*Gum-bichrom.*





5 $\frac{3}{4}$  × 2 $\frac{3}{4}$ .

LANDSCAPE.  
By Louis Casavant.

Plat.

## The American School.\*

By JOSEPH T. KEILEY.



[In the preparation as well as in the perusal of an article such as this, the fact must not be lost sight of that from the very nature of things it is impossible to tell more than part of the truth.—J. T. K.]

**B**EFORE attempting to outline the present condition of pictorial photography in the United States, I must take the liberty of reminding my readers, as I did a year ago, that, in perusing an article dealing with a subject of this character, they must never lose sight of the fact that the complexity of the conditions and the immensity of the territorial area of the United States make anything like an entirely comprehensive view of the situation practically impossible.

This is not done for the purpose of shielding myself from criticism. No honest writer, sincerely interested in his subject, fears intelligent criticism that has for its sole object the correction of a mistake of fact or the expression of an honest difference of opinion, but courts it, rather; while against the sorts of criticism that find their inspiration either in editorial garrulity, or the desire to acquire notoriety and advertisement, even at the expense of becoming editorial gargoyles whose sole purpose is to collect and belch forth from ever-

\* A considerable part of Mr. Keiley's article has been unavoidably omitted, owing to want of space. A portion of it consisted of a generous, but scarcely necessary, defence of the European pictures sent to the American Institute Salon by H. Snowden Ward, with the assistance of A. Horsley Hinton, Frederick Hollyer, and J. B. B. Wellington, as selecting committee. Another portion amplified the reply to the attacks made by some American journals upon Mr. Keiley's remarks in this place last year. These pages appear too infrequently to be proper channels for much controversy; and many of the attacks carry their own refutation on their faces.—EDS.

open throats the muddy drainage of petty envy, vindictiveness, and anonymous scurrility, no shield is needed.

It is done for the purpose of impressing upon my readers, in the most emphatic way in my power, that the subject of this article is one that I deem too important, and one in which I take too deep an interest, to wish to do it any injustice by permitting the article to go forth without a few introductory words as to the existing conditions; and that, though I am intimately acquainted with the majority of the leaders of the pictorial movement, and closely in touch with the different phases of its development, the views here presented represent the observations and opinions of a single individual, and are necessarily influenced by his opportunities and limitations. Such facts as are here set forth are vouched for, and the opinions advanced are based upon those facts; but as there may be other influencing facts of which the writer knows nothing, and as his judgment in drawing his conclusions may be at fault, the reader must pass upon what is here set down in the light of his own judgment and experience. There seems to be special reason for an admonition to the English reader to weigh the source of all information concerning photographic matters in America, just at this time, when it has become customary with certain respectable English photographic publications to serve to their readers, as reliable information and approvable views, material from sources that are notoriously out of touch with the pictorial movement, and which are not authoritative even when they quote from reliable publications, since they invariably garble and distort whatever they quote to make it conform to their statements.

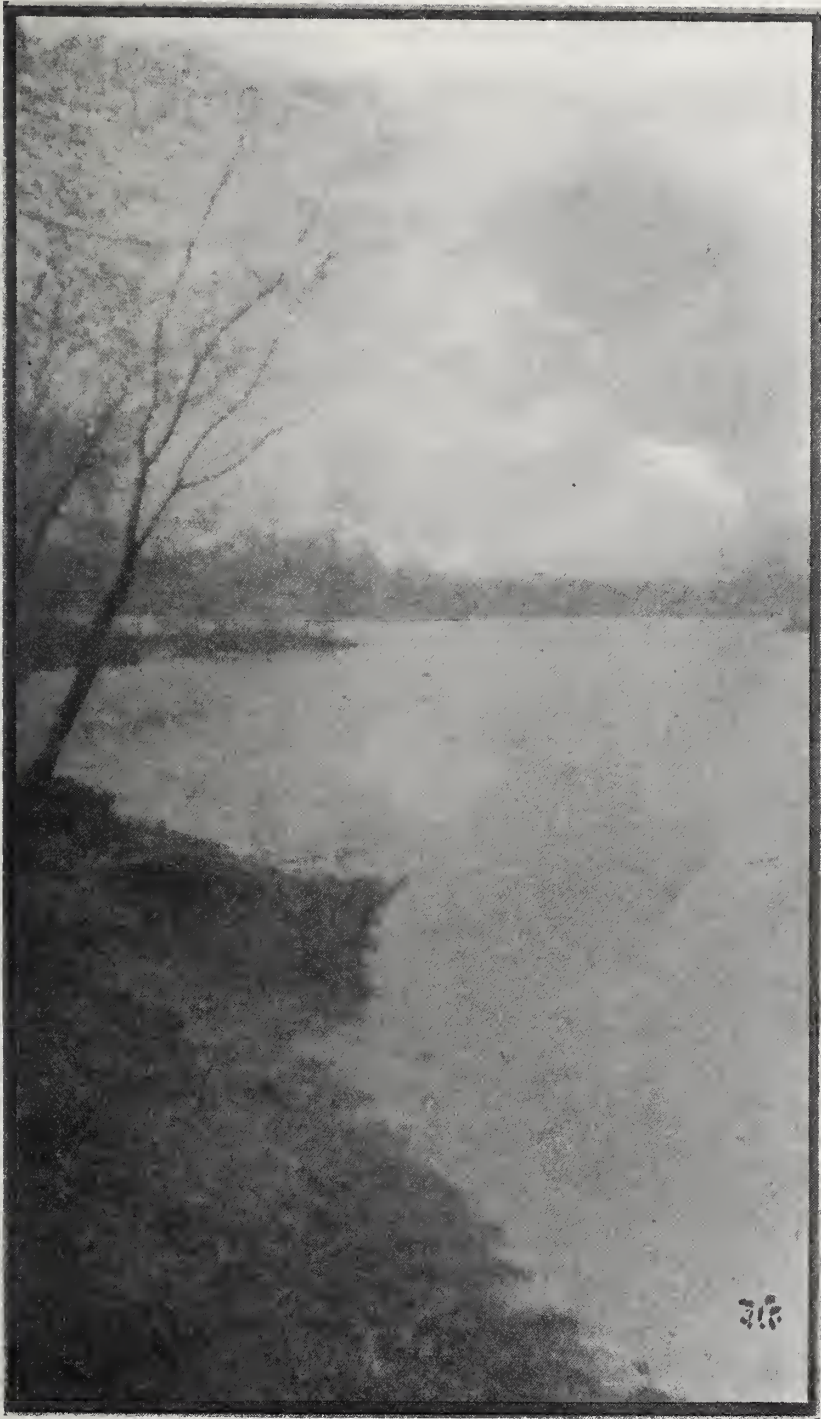
It would be better, in every way, for the general harmony and mutual good will, and also for their own reputation for good judgment, if editors and readers generally would examine with great care all peculiarly derogatory statements concerning persons or events of which they have no immediate personal knowledge, especially when those statements bear the ear-marks of personal abuse, before according to them the weight of their belief and support.

In *Photograms of the Year* for 1899, in an article entitled "The American School,"\* I attempted to bring the readers of *Photograms* into touch with the conditions and influences under which art germinated and developed in America; the traditional beliefs, the local customs, the racial tendencies, and economic exigencies; all the leading circumstances, in a word, that go to awaken individual genius and inspiration and impart to it a sectional or

\* Justice to the reader impels me to state that this article was attacked and declared unreliable and worthless by two photographic publications printed in the United States. The first of these challenged my reliability and excused my ignorance on the ground that I was "an amateur photographer and a New Yorker"; and in order to justify himself with his readers, the enterprising editor of this particular publication attributed statements and views to me that were nowhere contained in the article in question, or in anything else that I have ever written, and which, moreover, I never at any time entertained.

The second publication, after calling in question my honesty, deliberately attributed the opening paragraph of the article in question to my publishers, in order to discredit me with the public, by making it appear that my publishers refused to accept any responsibility for what I had written.





71 x A.

THE LAKE.  
*By Joseph T. Keiley.*

*Plat.*

national stamp. The growth of the photographic pictorial movement was then briefly considered from its earliest beginnings up to the point when it seemed certain beyond any doubt that it was shaping itself into a distinctly American School of Photography.

It will be remembered that at the close of the Philadelphia Salon of 1898 there was much speculation in certain quarters as to the probability of another Salon; and prophets were not wanting who freely proclaimed the collapse of the whole pictorial movement.

It was evident from the start that the Philadelphia Salon was not classed with the other exhibitions of the country, but was generally accorded a position of much greater importance, that, in fact, of being the *premier* exhibition of the country. This was due partly to the circumstance that it was conducted under the joint management of the oldest Photographic Society in the country and one of the most conservative of its Fine Art Academies; and in part to the fact that it had the entire sympathy and support of all the well-known pictorial workers of America. The other exhibitions had already demonstrated that they did not stand for the pictorial movement, though the prospectus of each contained some clause designed to attract the attention and interest of the pictorial element.

These exhibitions did much to confuse the public mind as to the real significance of the pictorial Salon, properly so called, and misled many earnest but ignorant persons into the belief that they were really doing artistic work. With very few exceptions, the exhibits displayed by them, as examples of artistic photography, could lay no claim to any artistic merit whatever; and but too often were grossly vulgar witnesses of the utter lack of any artistic sense. Naturally enough, the general public very soon came to regard this sort of exhibition as a farce, from the artistic standpoint, and to look upon the people who participated therein as a lot of very singular persons, who, if entirely sincere, certainly lacked a healthy sense of humor and proportion. The mere mention of "artistic photography" was enough to excite a derisive smile in educated circles; and finally it became the fashion to ridicule the "pretensions" of artistic photography. In consequence, it required no little force of character for those who were really confident of the real possibilities of pictorial photography, though fully cognisant of the grave injustice that had been done it, to give expression to their views and beliefs when they knew that they would be met with good-natured ridicule on the part of the public, and abuse from those who labored under the impression that they represented pictorial photographic interests by a sort of divine right.

Such was the condition of affairs when the first Salon, that of 1898, demonstrated to the general public that the claims of those interested in pictorial photography deserved more serious consideration than previously had been accorded to them.

For the first time it came to be generally realised that there was a distinctly American school of artistic pictorial photography, worthy of the name. From that moment it was inevitable that all exhibitions claiming to represent artistic pictorial interests, but failing in reality to do so, must lose the support of the



10x7.

A STUDY IN PERPENDICULAR LINES,  
*By Robert S. Redfield.*

photographic world and disappear; as it was equally certain that the best interests of pictorial photography would eventually demand that some one exhibition, run on proper lines, be recognised as *the* Salon of the year, and accorded the hearty support of all the pictorial workers throughout the country, that there might be one authoritative standard of excellence and progress. When the Philadelphia Salon of 1899 was thrown open to the public, it was found that the leading pictorial workers of the country had practically recognised it as the Salon of the year and had given it their fullest support. The purpose of the exhibition was briefly and directly set forth in its catalogue in these



5x5½.

ALONG THE OLD CANAL.  
*By Clarence H. White.*

words: "The purpose of the Salon is to exhibit that class of work only in which there is distinct evidence of individual artistic feeling and execution."

As during the previous year, it was conducted under the joint management of the Pennsylvania Academy of Fine Arts and the Photographic Society of Philadelphia.\*

\* The Academy was represented by its President, Mr. Edward H. Coates, and its Secretary, Mr. Harrison S. Morris; the Photographic Society by Mr. Robert S. Redfield, its President, and Messrs. Geo. Vaux, jun., and John G. Bullock. Mrs. Gertrude Käsebier, of New York; Miss F. B. Johnston, of Washington, D.C.; F. H. Day, of Boston; Clarence H. White, of Newark, Ohio; and Henry Troth, of Philadelphia, Penna., acted as the jury of selection—Mrs. Käsebier and Mr. White having been selected by the Academy of Fine Arts, the others by the Photographic Society.

Nine hundred and fifty-four pictures, representing work from all parts of the country, were submitted to the selecting jury; and of that number seven hundred and seventy-two were rejected as not being up to the standard set. The pictures were exhibited in the galleries of the Philadelphia Academy of Fine Arts, and immediately found favor with the press and the general public. The art-loving public found an exhibition that compared very favorably with the exhibitions of charcoal-drawings, pastels, paintings, and the like, whose standard of excellence was rather higher than that of the average exhibition of paintings—held in the same rooms devoted on other occasions to these other exhibitions; and containing quite a number of things that were above the average, and some few that were almost great.

They were somewhat shocked at Day's crucifixion-pictures, and curious as to the exact significance of his triptich entitled *Armageddon*, arguing learnedly about it. They admired Mrs. Käsebier's portrait studies and showed genuine pleasure in her picture entitled *The Manger*, which, taken all in all, was seemingly the most popular picture of the 1899 Salon. They examined with appreciative interest some of Mr. Dyer's delicate interpretations of certain psychological phases of the



6 × 7½.

LANDSCAPE.  
By John G. Bullock.

characters of his sitters, and his original and poetic presentation of the classic *Circe*; the splendid ability and refinement of White compelled their admiration; the pure classic charm of Lee's work won instant approbation; while Hinton, Demachy, Stieglitz, and Annan were immediately acknowledged to be masters worthy of the highest consideration and respect. The newspapers and certain of the art-magazines sent their best art critics to review the Salon. Everything, in a word, indicated that at last the claims of pictorial photography had been generally recognised, and that the art-world and the general public were beginning to accord to them a reasonable and

serious consideration. The immediate effect of this was to awaken the several aggressive opponents of the pictorial movement to the fact that, despite their efforts to eradicate it, the movement had taken deep root; and to rally them to concerted attack.

The average American, like the average English photographer, scientific or artistic, is level-headed and just. He realises that the field of photography is very broad, and that there is ample room for the scientific, the technical, and the artistic photographer to follow their callings without having to clash; and that, in the matter of exhibitions, it is a very simple affair to have a scientific, technical, or artistic exhibition, as there is a demand for one or the other. If he differs with you on a point, he very frankly and directly states his reasons for so differing, without feeling the necessity of being abusive, or of resorting to low cunning or deception. For these he has a contempt, and when one opposed to him attempts to win a point by abuse, a cheap trick, or a deliberate misrepresentation, he drops him quietly and without argument.

It is not of such that the opposition is made up, but of an altogether different element, composed of persons who, through ignorance, misconception, or misrepresentation, have fallen into their antagonistic attitude, and those who assume that attitude not from conviction, but purely from personal and selfish motives. Some appear to believe, in all sincerity, that the sole mission of photography is to produce purely mechanical work, and that the pictorial movement is a terrible menace to every sort of photography. Akin to these are others who oppose it on the ground of the legitimacy of the means frequently resorted to, such, for instance, as the gum-bichromate medium or brush-development of the platinum print, which they assert are not photographic in character, and, at best, are but imitations of other media of reproduction; yet who unblushingly resort, in their own work, to lighting and shading, local intensification and reduction, retouching, burnishing, and the like, all the while.

Then there is a very large element who, having been misled by the misuse of the term Salon, owing to the very promiscuous manner in which it has been employed, are very indignant at the high standard set by the pictorial photographers—a standard which they are not artistic enough to understand, and which, through wounded vanity, they abuse.

All these, instead of understanding that their business was not with the photographic Salon, properly so called, but with exhibitions devoted to craftsmanship pure and simple, joined in an outcry against the pictorial Salon.

Yet, despite their views and principles, and with full knowledge of the identity of the members of the juries of selection, many of these continued to subscribe to the conditions of the real Salons, and to submit prints for judgment; and then, when these prints had been rejected, fell to abusing the members of the different juries and the whole pictorial movement.

The little journalists, seeing their advantage, promptly endeavoured to stir up as much discontent as possible. They were shrewd enough to realise that the Salon itself, besides being an accepted fact which they could not



7½ × 6½.

THE BARMAID.

*By Mary R. Stanbery, Zanesville, Ohio.*

directly overthrow, was an effect rather than a cause. Therefore they sneered at all who were in any way connected with the photographic movement, thinking, by ridicule, to weaken their position with the public, the photographic public especially. Their chief shafts were levelled against the one journal in the country that stood pre-eminently and consistently for the pictorial movement and those connected with it. They tried in every way to drive them from their work by endeavoring to make them appear ridiculous and contemptible. Abuse and misrepresentation were resorted to, as well as cheap ridicule, and a

sort of cabal was formed for the purpose of "crushing" this particular journal.

The reason for this is apparent. The popularity of the journal attacked threatened the very existence of these little publications.

The pictorial movement has suffered in no way from the attacks made upon it. On the contrary, it has gained ground.

G. Hanmer Crough-ton, writing for the *St. Louis and Canadian Photographer*, after having passed over the personal attacks as unworthy of notice, takes up the question of *pure* photography involved, and says, among other things, that "This is a matter that has interested me for a great



5½ × 4.

By Amelia C. van Buren, Detroit.

*Sepia plat.*

many years, and I am still unconvinced by any of the many arguments that have been urged on this side. In the first place, I have never been able to get an answer to the question as to what is meant by pure photography, nor to the equally important one of where they (the advocates of pure photography) would draw the line. It has always appeared to me that the arguments used, if carried out, would tend to the same kind of thing on the hard and fast rules of certain trades unions, when a quick and clever worker is prohibited from working either quicker or better than the dullest and slowest workman in the shop, so reducing the quick and expert man to a dead level of mediocrity. Carry out this



idea and you will have no individuality at all, and photography would not rank even as a handicraft, much less an art. This demand for pure photography is, in my opinion, a distinct retrograde movement. I thought we had done with such infantile ideas, but it appears not, and the old, oft-repeated arguments are doing duty again. . . .

“The use of glycerine with the developer in platinum printing, which appears . . . as such a crime against pure photography, is simply one more tool in the hands of the operator to enable him to get more truthful effects. That it can be abused, is no argument against it. As well prohibit the use of a razor for shaving because some fools have cut their throats.”

Another evidence of the attitude of the representative element of the professional world will be found in the call for the Milwaukee Convention Exhibition from the pen of Mr. Geo. B. Sperry, first vice-president of the Photographers' Association of America. In this, Mr. Sperry writes :

“It would seem especially fitting that the Photographers' Association of America, the official spokesman of the profession, should uphold the dignity of photography. That portrait photography is rapidly advancing is well known. Its artistic capabilities have never been so well understood and acknowledged as they are at the present time. It has been a matter of regret to many that the average of the work exhibited yearly at our conventions is not of as high a standard as we should expect to see when we consider the high average skill of the American photographer. It may or it may not be due to the policy of scattering medals broadcast ; of permitting one standard of excellence in one locality and another standard in another locality. If a National Association means anything, it means a common meeting-ground, where all must compete on an even footing—a manifest impossibility when geographically divided. The most important issue, however, is: Shall the Association stand for all that is best and most elevating? It can have no lasting influence otherwise. Its yearly exhibitions should be and must be a representation of the progress of the year. It should be able to say to its members: Here are the practical ideals of photography.”

“It is unfortunate,” he adds; further on in the call, “that much of the talk and discussion in relation to the ‘new’ and ‘old schools,’ and the sneering allusions to ‘freak photography,’ have made it appear that many of our best workers are opposed to the artistic advancement of portraiture.” It is, indeed, unfortunate ; but such misconception cannot long continue to exist if the dominating element in the professional world entertains the same sound views and sentiments as those expressed by Mr. Sperry and by the Executive Committee of the same organisation. The following notice to the Professional Association of America, issued by this committee preparatory to the Milwaukee Convention, shows how remarkably the pictorial movement has gained ground with that very important body of photographic workers within a year ; and how far it has advanced towards a clear appreciation of the real conditions, and towards making the organisation, as a body, the foremost professional organisation in the world ; just as certain individual professional photographers stand to-day in the very front rank of pictorial photography. A year ago such a document would not have been possible ; and, with Professor Taft, I saw but little hope of any immediate progress, in the professional world, towards a general appreciation of the higher artistic possibilities of photography ; so bitter was the opposition towards what many members of the convention sneeringly referred to as the “new freak

photography," and so unwilling did the majority of the convention seem to admit the necessity for any improvement or advance. Powerful influences were at work, however, and clear-sighted, determined members of the profession were beginning to get an insight into the real conditions, and to understand the actual purpose and significance of the pictorial movement. How thoroughly they have

grasped and met the situation, the Executive Committee's notice clearly shows. It reads :

"When the average American photographer has received the thorough technical training that forms the basis of photography, he gradually becomes conscious that art itself is a very distinct matter, and that thus far he has only a wonderful and effective tool with which to work. What he wants to make with that tool is a picture.

"Looking about him, among men of his own profession, he finds that their productions vary. Some have a mechanical excellence as it seems to him, while others evidently possess more than that, as a personal note is added to the merit of the production. When he studies the attitude of the public towards these same pictures, he finds that an ever-increasing number like best the second kind, termed by them 'artistic,' described as full of feeling, giving more of the person, more beautiful.

"This second kind of photography is found also to result in reputation and



7-41.

WATERING THE PLANTS.

By Edmund Stirling, Philadelphia.

higher prices. What people are paying for in portrait-photography is the *artistic* truth, preferred to the *literal* and *unfeeling* fact.

"Now to get that knowledge of art—what it is, and how to make it his own—is the American's enigma. By seeing pictures we can learn to understand their nature and their structure, and discovering their basis principle, we can build up an art ourselves. But most American photographers see only reproductions of pictures; these are misleading, as they translate the picture 'out of relation.' Therefore dependence upon the mass of reproductions—many bad, some good—has impeded the development of art in the large body of capable, aspiring American photographers.

"The self-teaching man, therefore, being at a disadvantage, his only way towards a funda-

mental knowledge lies in the opportunity to hear the elements of the black and white art, to which photography belongs, discussed.

“This opportunity presents itself at our coming convention, in the lecture on the subject, ‘What are the Principles of Beauty in Art?’ If every member will but carry away with him a clearer view of what really constitutes art and a simple idea to work on during the ensuing year, he will have begun a true art life, a growth, and he will be prepared by his reflections, his practice, to receive the more complex lessons possible to be represented at a later time. Thus the convention becomes a school, in which the composition specialist leads and guides those whose attitude to art is receptive.

“The second subject—‘Does Lighting Ensure Art?’—will tend to dispel some erroneous ideas entertained upon the subject. This is necessary, as much must be unlearned before art itself can become a lucid perception. Until then, we cannot hope to do more than imitate others, but as art always implies ‘creation,’ we must get knowledge to carry out ideas—the natural outcome of one’s growth in art perception.

EXECUTIVE COMMITTEE, P. A. OF A.”

The reader can readily gather from this, Mr. Sperry’s, and Mr. Croughton’s articles how matters stand at the present moment with the professional photographers.

The first American city to grasp understandingly the lesson of the Philadelphia Salon and to profit by it was Chicago. It is true that many other photographic exhibitions have been held elsewhere throughout the country, and that nearly all such exhibitions have borne the title of *Salon*; but not a single one of them was conducted on the same advanced lines as the Philadelphia Exhibition. The work shown at them was of a very promiscuous character, being made up of some very excellent examples of modern pictorial photography mixed in with specimens of what was simply commonplace and mediocre.

The American Institute Exhibition (New York, 1899), despite the tireless efforts expended on its organisation, was not a great success. Thanks to the efforts of Mr. Snowden Ward there was a fairly good collection of foreign work shown.

The American work, while but indifferently representative and somewhat mixed and not always artistic, was interesting, and contained some fine examples of really high-class pictorial work.

The most striking pictures of the exhibition were some examples of the Hofmeisters’ work, which were quite large and bold, and by artificial light very pleasing, but unpleasantly disappointing by daylight, owing to the somewhat inharmonious character of the colors used in coating the paper.

The third annual Pittsburgh exhibition, held in May, had the distinction of placing on exhibition one of the largest collections of photographs shown in America for some time. In its three classes, special, general, and specially invited, it displayed, in all, seven hundred and eighty-four photograms. Few of the most prominent American workers were represented in this collection.

The Chicago Salon was one of the most important pictorial photographic events of the present year, and was the result of the influence of the Philadelphia Salon upon one of the most progressive photographic societies in the United States. This Society has its rooms under the roof of the Art Institution of Chicago, with which it is affiliated. “The confession of

faith of the Chicago Society of Amateur Photographers," writes the genial Marshall Wait, one of its most representative members, in *Brush and Pencil*, (Feb., 1899), "has but two articles: the first that photography is an art; the second that we are miserable sinners with our cameras and humbly desirous of making better pictures in the future." This Society had watched with interest the development of the pictorial movement in the East, and, true to its creed, had finally determined to attempt a Western Salon upon the most advanced lines. Profiting by the experience and friendly advice of Philadelphia, the broad-minded joint-committee of the Art Institute of Chicago, and the Chicago Society of Amateur Photographers, gave to the art-loving public of Chicago one of the choicest collections of American photographic works ever shown in the United States.\*

In the south and west the pictorial movement has developed much activity, and societies have been and are being formed for the advancement of pictorial work, as the result of its influence. In Ohio alone, by way of example, there is quite an army of workers; Marietta, Zanesville, Ackron, Newark, Cincinnati, and Cleveland, all towns and cities of that State, being especially active in the cause of artistic photography. Loan exhibitions and exhibitions of the work of local workers are gotten up throughout that State, from time to time, for the education and encouragement of those local workers who are interested in the cause. These exhibitions have been very favorably received by and have had an excellent influence on the general public. That the influence of the movement is being felt on our far Pacific coast and gives promise of splendid results in the near future, is evidenced by the earnest words of Oscar Mauer, himself a worker of no mean ability, published recently in *Camera Craft*.

The charge that lately has been advanced that the Americans are addicted to advertising and exalting their own individual productions is so patently untrue as not to merit serious consideration, and but for the high standing of the English journals in which it appeared would not be here referred to. The American is a severe judge of his own work and that of others, and while he does not hesitate to accord his approbation to the work that seems good to him, even when it chances to be that of a personal friend or associate, he is not given to advertising his own work or to indiscriminately praising that of his friends.

The Americans neither claim nor believe, as seems to have been thought, that the best American work, taken collectively, represents the acme of what has been accomplished in pictorial photography, though it is their hope, ambition and determination that the day will come when it will represent the best work of the world. They fully realise that it is wanting in many respects and open to much criticism; and they court all criticism that is sincere and

\* For the benefit of those who judge and criticise the Chicago Salon solely on the strength of certain half-tone reproductions of a number of the pictures that composed it that have been circulated somewhat generally here and abroad, it should be said that in hardly a single case does any one of the half-tone reproductions do entire justice to its original picture: while in several instances they are singularly misleading and untrue.



8x6.

A GROUP.

*Silver phosphate.*

*By Mrs. Gertrude Käsebier, New York.*

intelligent and that will help them to improve. They are not ashamed to acknowledge the debt that they owe to Europe in matters of Art, and to England particularly in the case of photographic art; though certain writers in America would lead one to believe that the American acknowledges no such indebtedness. But those who write thus are not American and are not even

familiar with the American character, else they would not try to curry favor by such a gallery play to cheap patriotism.

Finally, *apropos* of the "Draconian rules of the American Clubs" in relation to the Paris Exposition, the course taken by the Americans was the only consistent one possible, and was, as a matter of fact, the original attitude of the leading pictorial photographers of the world; and while the Americans acted on a hint from one of the leading pictorial workers of Paris, they would have taken precisely the same stand had no such word reached them. They believe in the artistic pictorial possibilities of the camera; they have preached the doctrine of pictorial photography for years,



$6\frac{1}{2} \times 4\frac{1}{2}$

A PORTRAIT STUDY.

*Sepia plat.*

By Miss Alice Austin, Boston, Mass.

have at last won recognition from some of the leading art circles and have held their pictorial exhibitions in some of the most conservative art galleries of the country; and to have consented to any other course than that insisted on by them would have been to recede from the position taken at home, to the detriment of the whole cause. They did not for a moment entertain an idea of entering into competition with painting or etching, as Robert Demachy rather ungenerously intimates they did, in his account of the matter.

They simply took the position, that if their beliefs were sound, the artistic pictorial photogram should be judged by the same standard as are all works of art, and if not up to the requirements of that standard excluded; for if it lacked sufficient artistic merit to stand such a test and sufficient strength to attract attention when exhibited in company with etchings and engravings, it had no excuse for existing as an artistic production, or for being exhibited at all from the pictorial photographer's point of view. If, on the other hand, it was able to stand the test of such a judgment, the only place for its exhibition was alongside the other works of art displayed at the exhibition. Briefly stated, the position of the American pictorial photographer is this: he believes that with such tools as photography and its various processes has put into his hands, it is possible to give expression to his feeling for the beautiful, and, if he possess the requisite ability, to produce a picture that will convey that feeling to others in a way that will impart lasting æsthetic pleasure. He realises that for this he must know not only his tools and possess the artistic originality to conceive, but that he must likewise possess the artistic training and ability necessary for the sympathetic execution or embodiment of that conception. He does not concern himself with discussing the legitimacy of processes, but with the consideration of the artistic character of results; and he labors with all the earnestness of his soul to advance artistic pictorial photography along those lines which seem to him to mark its proper way.



5 1/2 x 3 1/2.

SNOW SHOVELLING.  
*By John Beely, New York.*







A WINTER'S SUNRISE.  
By Dr. P. H. Emerson (from "Marsh Leaves").

## Bubbles.\*

By DR. P. H. EMERSON.

*A Paper read before the Photographic  
Convention of the United Kingdom.*



SOME of you may remember *A Study in Gum*, by an American, published in *Photograms of 1899* (p. 14). It was a rather awkwardly posed girl showing a "sticky back"; and I hope some can remember a much more perfect girl's back by Mr. Fellows Wilson in last year's Royal Exhibition (p. 160). The two portraits will serve well as a comparison of the bad and the good.

It is now almost universally acknowledged by artists that the one distinctive and precious quality of a good photograph is its delicate gradation (hardly to be equalled by any other black-and-white medium), and its power, for certain subjects, of rendering texture.

The study in gum referred to gives us a back that looks as though it suffered from a bad attack of eczema, and yet we are told this is what we are to live up to, that this is an advance, that this is Art.

Now, before we accept these mentors we want a reason (artistic) for changing our opinions. These gumists may shrug their shoulders and squeak and gibber for "perfect freedom," and shrilly ejaculate, "Art!" but we will not accept such shifty arguments. It is useless crying liberty when there is no liberty. We are

\* Dr. Emerson's strong references, generally uncomplimentary, to many of the pictures reproduced in these pages last year, should be read with the reproductions before the reader. Wherefore we have inserted page-references.

hard bound by the mechanical conditions of our craft, and if these workers require that "perfect freedom" which they are always crying for, let them become artists and adopt media where there *is* perfect freedom, and leave us poor photographers alone.

Again, some of you may remember the photograph of a quite commonplace *River Scene at Hampton Court* (p. 102), frame and all. The sail is altogether

wrong in value, the water is woolly, and the photograph is as bad a bit of river scenery as it has ever been my lot to behold. Compare with this the neat little seascape, *Landing Cattle at Morocco* (p. 112), exhibited at the Royal. In this latter we have true values, delicate gradations, unobtrusive forms, fine texture, and no frame.

These examples will serve well to illustrate what a section of the photographic world are giving up for a mere smudge, false in every pictorial essential.

I may be told these are not fair examples, but others could easily be produced. In all the best gum work I have seen these essential and fundamental errors abound.



14 1/2 x 11 1/2.

A DECEMBER MORNING.  
By Francis A. Bolton.

Brom.

Now, in looking at the examples of fine carpentry or cabinet-making, shall we say, in which these precious daubs are enclosed and afterwards photographed, one is constrained to think that the ideal these amateurs set before themselves is to produce something like a *photograph of a painting*, and they imagine this is progress, this is art.

All of us, even the youngest, are liable to err, so I was careful to place a number of these gum-caricatures before one of our best painters. Shall I ever forget the jeering guffaws with which he picked up the prints; and, having been in France a good deal, he said, with a wicked smile, "Ce sont des articles de Paris," for the names of some well-known French daubers were beneath them.

Now, it seems to me this "gum" printing is one of the greatest bubbles floated upon the limpid stream of pure photography, or pictorial photography, or whatever name you may be pleased to call it.

Those who would have us sell our birthright for a mess of gum will, I feel confident, never succeed in their object; and, when they talk to us of art, I, for one, will burst into mocking laughter at their solemn pretentiousness; and I regret to see amongst their number some who used to glibly talk of "subtlety," "values," etc.—evidently gum-paint cant on their part, and I should



A WAYSIDE INN.

By Dr. P. H. Emerson (from "Marsh Leaves").

like to know what the young woman with the sticky, diseased-looking back thinks of the outrage. I'll warrant her back is far more lovely than such a sickly representation of it.

France has given us much in true art to be thankful for; but these *bourgeois* French photographers make us begin to wonder if the seeds of Philistinism are there, as the seeds of political and social decay are there, and strongly sprouting. As I have said elsewhere, at the last Paris Exhibition I could only discover that Scandinavia had struck any new note in art; and perhaps, after all, art itself in Paris is merely imitating a splendid tradition, and so becoming as sterile as its population. Such things have repeatedly happened in the history of Art; but I, for one, hope fervently that those ridiculous photographic travesties are perpetrated by the uneducated Philistines of that country, and a French Philistine is hard to beat. One of these scribbles a deal and causes us

much amusement, and thus adds to the gaiety of nations, and gives such artists as Mr. J. Pennell a fine subject for satire.

To sum up this point: the gum process destroys tone, texture, and with it values and atmosphere; it makes the result coarse and false, and to look like the photograph of a painting—a *pis aller*, which is merely a rough index of the painting, and which no real artist is satisfied with or cares a toss about, except merely as a rough and crude memorandum to keep when he has sold his picture; and some prefer a simple pen-and-ink sketch for this purpose. And, lastly, it is hand-work, and not photography.

Another bubble of less pretentious size and less objection is the “dodged printing fake,” for sometimes that might come true, but it rarely does. I have been greatly amused to read, in a shilling guide to pictorial photography, that the greatest care must be taken in selection of the view, and in exposure, etc., so that the values may be true; and straightway he gives a ponderous apparatus for “faked printing,” and advises the use of clouds taken with a small aperture, an error I long ago warned the operator against. His advice continues in the same vein, that is, to “sun down” the print, and in his work he does not hesitate, by scraping the film or some other dodge, to make garish high-lights. In short, his chapter on printing is a pocket encyclopædia of how to ruin values, and often textures, and all this after telling us to work in the initial stages most carefully in order to secure true values!

Dr. Hurter and Mr. Driffield show us how to do that scientifically, so far as exposure and development go, and I have endeavoured to do it with regard to other matters, and what is the result? The same issue of *Photograms* contains a print produced by this “sun-downer” (p. 99), and I ask you frankly, “Is it art?” It is certainly false in many respects, has a meretriciously deceptive appearance to the unwary, and deceives the amateur. But what has the landscape painter to say to it? I showed some of these prints to a great landscape painter, and he simply asked, “why the fellow did them; what was he after?”

I ask the same question: If pure photography is not good enough or “high” enough for such as he, by all means let him become an artist, and leave us alone and not try and foist “fakes” upon us.

I suppose these fakers appear in all arts—“*il faut être dans le mouvement*,” dear boy; “must conspire with ‘notions,’” like the cheap-jack; “when one stock of rubbishy goods fails, must bring out another, old friend,” I suppose is the explanation. It’s commerce, but is it art? It isn’t photography. We all remember a painter who tried the faked photo dodge, using photography as a basis; we all, doubtless, remember what his fellow artists said; and yet he is the prince of photo-fakers, if he care to assume the title; and the poor “sun-downers” are far, far behind him at the game.

I do not suppose you, I, or any sane man cares one brass farthing or the proverbial “two penn’orth of gin” what our fakers do in the faking line if they only don’t pretend to us it is something new, something we are to follow—“Art, dear boy!” The British public *will* have the fake of retouching, and the photographer must live; but we should think him an ass did he begin to



14 1/2 X 10 1/2

BRONTE BRIDGE, HAWORTH MOOR,

By W. R. Bland,

*Sepia carbon.*

shout and yahoo that he had found the recipe—the new recipe, mind you!—the solution of the pictorial photograph—in faking.

The appreciator of the gum plaster and photo-faking is, doubtless, the type of scribbler who is responsible for foisting the sickly monstrosities of Aubrey Beardsley upon the unwary public, and for driving Mr. Whistler abroad, and for causing dishonest dealers to cover old and worthless pictures with white of egg, and let this dry in cracks to cheat the ignorant, another form of gum-work, in fact.

Returning now to the two principal Exhibitions of last year and to *Photograms of 1899*, one meets with the gum landscape of an American. Now, if this conveys anything to anyone, I ask to be instructed. A meaningless smear is said to represent *Mountains in North Carolina* (p. 20). Now, it is said Americans do things on a big scale; but, to judge by that plaster, the mountains of North Carolina look very much like a scrubby English hedge that has been “treated” by a good brawny British road-scraper who has set about clearing the countryside up. So much for the great rushlight of the American school. Mr. Stieglitz and Mr. Day are the best exponents of American photography, and I rejoice I’ve seen no gum-plasters or fakes by either, and I hope I never shall. Then we have the French “school” and its infants. In *A Spring Snow* (p. 28) we find the composition is childish; in *A Lark Shooting* (p. 31), which might have been good had it been pure photography, though it only proves the Frenchman as ridiculous at *le sport* as M. Tartarin, of Tarascon; the coarse daubs of white, and lack of tone value in what might have been a beautiful and delicate distance, ruin it, and prove the ‘prentice hand. Next we find another worker’s theatrical and ill-posed women (p. 31) They recall the sweepings of the worst type of Paris *atelier*. The chief interest is that this amateur has an island where he retires with his models, an idyllic picture that makes one long Mrs. Grundy were dead and her soul gone to Paris. This series finishes with two commonplace, most pennyplain peasants, *Returning from the Fields* (p. 32), and *A Study* (p. 33), a young woman performing athletic feats with lilies; and all along with this jumble of inanities we have the most solemn, inane, and pretentious letterpress by the great and original gum-splodger himself. It is, indeed, a relief to turn to the manly and healthy works of our Colonial brethren in New Zealand.

But to continue. Of what avail is such a picture as that hung in last year’s Royal, *In June* (p. 38)?—woolly trees, degraded lights, impossible grass—and all to represent June, the glorious month of light and leaf. The photo looks like a miserable December evening, with the leaves as though suffering greatly from cell congestion. Another equally bad Salon companion picture was a *Gleam of Sunshine* (p. 91). “Subtle tonality,” again, I presume—only gone wrong. As dismal a sun as one could expect in Hades.

I appeal to you, is this photography? I am sure it will not last—cannot last; and we will welcome the new parlor biographs, if only as a sure and certain kill-all for these pretentious bubbles.

A painter and I sat down one night to select, from the publication referred to, what we considered the two best photos in it pictorially, and what think you

they were? Mr. Tingley's *Light Beyond* (p. 165) and Mr. Campbell's *Messengers of Death* (p. 174), and, lo! we found the latter was included in the *Technical Section*. On the other hand, the very worst in the book—to which we adjudged, too, the wooden spoon—was *A Pond at Weston Green* (p. 186), which seemed to us to possess every ill that photography is heir to; and this to me was all the more regrettable since the producer of that abominable daub *has* done some beautiful things in pure photography and platinotype, and may he renounce false gods and return to the style of his saner days.

There was a time when the great bubble of sharpness enveloped the photographic world, but that has burst, and the explosion thereof seems to have upset



6x4½.

YOUNG ST. CRISPIN.  
By Wm. M'Lean.

Silver.

the sanity of some, who have been carried away in the explosion and lost all reason and sense, all tone and texture, those vital and great qualities of photography.

Another bubble that seems to get into the eyes of some of our chemical friends, and which they are constantly playing shuttlecock and battledore with, is the "control in development" question. By all sorts of high-sounding devices they are constantly telling us how they can modify results, and therefore, say they, P is A, or Photography is Art. Now, our good chemical friends are the most respectable of men—the fathers of families, eke churchwardens—but they have never even yet told us how by stirring up something we can make one

specific tone lighter as against another. They give us varied results which have no real bearing on the issue at all; but, until they can tell us how a certain wall (say) is to be made lighter or darker as against a certain other wall, and the rest of the picture to remain *in statu quo*, they cannot legitimately deduce P is A, or else they are but logically arguing after the manner of cause and effect of Tenterden Steeple and the Goodwin Sands.

This is a small matter to them, perhaps, but it is of fundamental importance concerning the point at issue, and Dr. Hurter and Mr. Driffield told me it could



5½ × 4.

THE SOLDIER'S CHILDREN.  
By Chas. M. Wauc.

not be done; and, until one of our friends does it, I shall continue to say P is not A, and add Q.E.D. after the manner of dear old Euclid.

I claim no originality in further destroying these bubbles. I have let them grow and grow, unopposed by me for years, to see if they could give us a new and valuable hint of any kind; but are they doing us any good as a body? We have been held up to ridicule by an able artist, Mr. J.

Pennell, in one of the leading reviews; by an artist who was a photographer, and I trust the home truths in the perhaps unpalatable article to many have not been forgotten, though the writer went too far to prove his case; but he said many truths that should not be allowed to drop, for it must not be thought he had any ulterior motive. That I don't believe for a moment; the pretensions in framing and daubing would naturally arouse the ire and sarcasm of any good artist, and many artists I know have said similar and worse things than Mr. Pennell enunciated. To many of us his remarks in no way referred; and if any of us wish to gain the esteem of artists, and, in the long run, of photographers as well, I feel sure the abjuration of all the illegitimate and resuscitated "fakes" is the only royal road. And it delights me to find the responsible press of the photographic world has sternly set its face against such humbug.

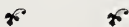




## Pictorial Photography in Australia.

By A. J. HILL GRIFFITHS,

Editor of *The Australian Photographic Journal*.



5½×5½.

DAUGHTER OF COL. LINDSAY TULLOCH.  
*By Geo. Austin-Brewster, Melbourne*  
(*Johnstone, O'Shannessy & Co.*).

**T**O properly review the condition and progress of Pictorial Photography in Australia is a task which, if not wholly impracticable, is exceedingly difficult, mainly because of the great distance between the capitals of the colonies, and perhaps, too, because of the conservative principles which to some extent exist in each colony. Another reason may arise from the fact that many workers set about making and finishing their season's pictures just at the time our report must be des-

patched for publication in *Photograms*, which reason is obvious, on account of being the most pleasant time of year. Hence what is here narrated must only be accepted as representing the best available work of Australia.

I beg to regard it permissible to relate that the year has been one of progress and profit for the profession in these parts. An increase of public favor is given to a select and scattered few who consistently endeavor to make portraiture an art study. I have also noted the success of those commercial view finders who offer to the public and tourists views of numerous beauty spots worked up to an extent of becoming pictures from a pictorial point without sacrifice of their local features and associations.

In New South Wales we have an indulgent land for photographers. No ungratified desire should exist; a broad field is open to every fancy and approximately near to Sydney. Whether one particularises, for choice, a seascape or

landscape, whether mountain, valley, hill or dale; whether ocean, river, stream or brook; bright, weird or peaceful; even, too, if one is desirous to pictorially represent the characteristics of aboriginal life, here is the place and opportunity supported by a beautiful climate. Nevertheless, the quote that "No man hath all he wants," applies to us as easily here as it does anywhere. To give 'scapes their proper harmony we want *true clouds—good sky effects* which visit us but rarely, and then, as one may surmise, not infrequently inopportune.

The preceding remarks are suggestive facts with regard to all the Australian colonies. The scale of give-and-take would not be worth analysing. We can assuredly announce that every advantage offered is regarded and made use of, and that pictorial photography in Australia is decidedly progressing.



51x31.

THE FLOCK WERE BUSY AT THEIR FEED.

By Phillip Caro, Sydney, N.S.W.

Every colony has its societies, every society does its best, whether the share be large or small, to establish the art.

An Intercolonial Exhibition held under the auspices of the Photographic Society of New South Wales in October last, brought together a collection of 599 exhibits. They were not all art studies, they were not all good; but there was a splendid display of much fine work and a few very skilfully managed studies. A carbon entitled *The Smithy*, by Mr. J. A. Higinbotham, New Zealand; *A Chestnut Grove in Autumn*, J. Kauffman, South Australia; *E'en Shades* (platin), J. S. Stening, New South Wales; *In a Flood of Silvery Moonlight*, A. J. Relph, Victoria; *After the Storm*, A. C. Clifford, New Zealand, and a landscape study by H. W. Mobsby, Queensland, were amongst the best representative pictures of the various colonies judged from the pictorial side. The Exhibition proved a great success, and has shed its ray of light for good in many quarters.

The Working-men's College Photographic Club is a large concern in Melbourne which has on its high numerical roll several members who know how best to handle a pictorial subject. This society has at its head for teacher one of the foremost amongst photographic techniques in the world—L. W. Hart, F.R.M.S.—and the Exhibition held under the Club's direction in May was successful in bringing together a meritorious class of work from all parts. A seascape, *Roll on*, by Mr. J. S. Stening, Sydney, deservedly received the award for best picture in the Exhibition, while Mr. J. F. Gillespie's (Melbourne) landscape, *Evening* (below), was distinct from a large number as a well composed subject full of tonality.

Casually reviewing some of the work outside photo societies which have come under my notice, I first note that of Mr. J. Brooks Thornley, Sydney, who has given marked attention and time to figure studies of the picture portrait



6x3½.

EVENING.

By J. F. Gillespie, Melbourne.

class; an education of art is shown in his choice of subjects, composition and rendering of light. From his most recent work may be chosen *The Puritan*, *Mischief*, *The Lost Chord*, *A Portrait*, and an excellent composition entitled *At the End of the Book* (reproduced), which, with a capital figure study in a cosy corner of a lady's boudoir, leaves little or nothing to be desired.

Mr. Samuel Cocks, of the little coastal town of Kiama, has been occupying himself with sea and landscape work in platino. In production of the former he displays knowledge of the technical requirements necessary to give true perspective to distant ocean waves and bring in favorable contrast fine bold foregrounds. *Storm and Gleam* (p. 46), *Stevenson's Last Rest*, and *Nature's Mirror*, are three meritable subjects.

Mr. Fred Radford continues to work enthusiastically, aiming solely for the art pictorial side of photography and giving much of his time to making rather than taking pictures. Mr. Radford's work submitted for the Royal Photographic Society's Exhibition will show how steadfastly he is achieving his purpose. (See pp. 79 and 111 in last Annual.)

Mr. W. C. Fisher, who has recently entered the channel for developing the pictorial art of photography, has rendered one or two fine poetically inclined photograms. *Beside Still Waters* (p. 48), *The Trysting Place*, and *By the Creek*, are very commendable pictures.



8x5½.

STORM AND GLEAM.

By Samuel Cocks, Kiama, N.S.W.

In Melbourne, as elsewhere in the Colonies, the greater number of photographic pioneers have gradually drifted out of the professional circle, or have been superseded by younger and more energetic men who cope with the times and exert themselves to bring the standard of their work to an artistic level. Amongst those who sometimes turn aside from commercial work and give attention and practice to photograms, enabling them to find pleasurable interest in that which advances them in the ranks of artists, are Messrs. Charles Barnet, Humphrey, Barry, and Brewster. The former gentleman is an enthusiast in the finer processes of photography, and shines as well with a reflected light from his brother's work—Mr. H. Walter Barnet, now in London. Apart from portraiture, Messrs. Hardy and Sutcliffe show a versatility that speaks of many years' experience. The larger portion of their work is of necessity more technical than



13½ × 10½. *Salon.*

WITH IDLE LOVE THOUGHTS PINING.  
*By Shapur N. Bhedwar, Bombay.*

*Plat. toned silver.*

pictorially artistic, and as I learn that specimens of their non-commercial pictures have already been submitted you, further comment is unnecessary.\*

Mr. J. W. Beattie, of Hobart, Tasmania, weighs his lot in a similar scale to the Melbourne gentleman just mentioned. He is one of those energetic view-finders that produce a commercial view with much in it that is pictorially good, occasionally lending himself to an exhibition study deserving special mention.

Of the progressive amateurs located in picturesque Tasmania, I must mention Mr. F. Styant Browne and Mr. C. Gruncell. Some landscapes by the latter require only a little diffusion of the fuzzy type to bring them among the best. The Northern Tasmanian Camera Club is an active little body endeavoring with some success to advance the art, in which Mr. Styant Brown takes an active part.

South Australia and Queensland are alike alive to the interest of photography as an art. A very good society exists in Adelaide with a fair roll of members, whose work was represented by about twenty exhibits at the Intercolonial Exhibition held in Sydney, Mr. Kauffmann's pictures



6x4.

BESIDE STILL WATERS.  
By W. C. Fisher, Sydney.

claiming the best attention. From reports I learn that the Queensland Amateur Photographic Society has got into the right groove. Very little work from that direction has come under my notice, but of that which I have seen approaching the standard of *Photograms*, is the work of Mr. H. W. Mobsby already mentioned and F. C. Wills.

[The following notes are not from Mr. Hill-Griffiths.—EDS.]

Phillip Caro, of Sydney, submits half a dozen prints of which two or three are practically identical save for the pose of the head of one of the cows. These works have been very successful in some Australian exhibitions, and have sold well, probably because they have a certain sort of striking attractiveness. The least unsatisfactory of the series is reproduced (p. 44) and somewhat improved in the reproduction. In the original its tones are entirely wrong:

\* At the time of going to press with this section these works have not been received.—EDS.

black trees without detail, such as never existed under such a sky, lights and shadows on the tree trunks with no suggestion of the source of light; sky and foreground quite out of harmony, and each competing for notice. Mr. Caro will do good work, but those who have indiscriminately praised and purchased his present landscapes have not done him the kindness they intended. Incidentally, the titling is slipshod, for cows are usually in a herd, not a flock; and even if the animals had been sheep it would not have been good English to say, "the flock were busy at their feed."

W. C. Fisher, Sydney, has a kindly outlook upon Nature, and his work promises well. He must not be afraid of using a narrow-angle lens, or the trimming-knife. His most promising attempt, *The Trysting Place*, has a girl well placed amidst rustic surroundings, but fails of success by reason of its hardness and scattered lights. *Beside Still Waters* (p. 48) is a pleasing little landscape; not notable, but without very serious faults.

J. Brooks Thornley submits four carbon prints of figure studies—*The Puritan*, a fairly good, simple study of a well chosen head; *Mischief*, a well arranged studio subject; *The Lost Chord*, an ambitious attempt with a somewhat chromo-almanac result; and *The End of the Book* (reproduced), which has considerable pictorial value apart from the technically interesting fact that it is a *bonâ fide* lamplight picture, with no other illumination than that of the oil lamp which is shown, and that the exposure was no less than twenty-three minutes.

*Storm and Gleam*, by Samuel Cocks, Kiama, N.S.W., has caught much of the spirit of the break in the storm, and is a good wave-study. The sky is a trifle monotonous and unconvincing.

*Evening at Mordialloc* (p. 45) is an "eventide" that would have taken a good position a few years ago, before so many had been done. Its lines, on the whole, are good, and so is the sky; but the planes are not well separated. The middle distance is as near as the foreground, and even the sky does not satisfactorily fall back to its place. We have trimmed away about half the sky (say a quarter of the picture) with decided advantage, and we trust that Mr. J. T. Gillespie (Melbourne), the author, will pardon the liberty.

J. W. Beattie (Hobart, Tasmania) has added to his series of fine landscapes and views of historical and scientific interest, but shows nothing of pictorial advance beyond his known standard.

George Austin Brewster (Johnstone, O'Shannessy, & Co., Melbourne) is a portraitist of very great ability. His half dozen pictures are a notable contribution to the portraits of the year, and in addition to that reproduced in these pages, are a few which will be given in an early issue of *The Photogram*. Examples of Mr. Brewster's work will stand well beside the best of H. Walter Barnett,—which is very high praise, even though it be a comparison of two men whose pictorial work has first been done in Melbourne. The Greuze-like head of a young girl, *Daughter of Col. Lindsay Tulloch* (p. 43), is a winsome study, well deserving special mention.



THE POHUTUKAWA.  
*By Josiah Martin, Auckland, N.Z.*



## The Photographer in New Zealand.

An Appeal for more Photographic  
"Records." ❀ ❀ ❀

By JOSIAH MARTIN,  
Editor of *The New Zealand Photographer*.

❀ ❀



6½ × 7½.

THE HOUSE ON THE HILL.  
By W. B. Blackhall, Toronto.

THE Island Colony of New Zealand may justly be considered a "Paradise for Photographers," for here Nature has been lavish beyond measure with her gifts of grace and beauty.

In Alpine heights she boldly challenges comparison with Switzerland and the Tyrol; in fiords and sounds with Norway; in lake and coast-line with sunny Italy; and in volcano and geyser with Iceland and America. In her forests and glens she brooks no rival, but proudly claims pre-eminence for a matchless beauty all her own.

The grandeur, sublimity, and loveliness of her diversified scenery has inspired both artists and poets with an enthusiastic desire to reproduce or describe their impressions of the sweet influences of Nature. Her photographers have always found here such

a wealth of subjects and such an inexhaustible field, that they have not yet felt any necessity to study the subtle refinements of artistic expression; and as a consequence, their works exhibit more of the realist than the idealist.

Since the advent of the colonist, the face of the country is being rapidly transformed.

The early explorers and travellers, who so justly extolled the wondrous wealth of overhanging foliage which fringed the indented shores of an extensive coast-line, would be surprised to witness the startling changes which a few years have wrought.

Sea coasts and harbour cliffs were then richly ornamented with massive

clumps of glossy green, which, about the Christmas season, became glorious with a splendid profusion of crimson blossoms and soft white leaf buds; exhibiting in their combination some of the finest color effects ever pictured or described. This was due to the Pohutukawa, a truly handsome and symmetrical tree, which seemed to grow out from the sides and summits of lofty cliffs, with great gnarled branches sweeping down to the water's edge, kissing the wave crests, as, dashing against the rocky shore, they leaped upward to the dense canopy of overarching boughs.

The new colonist was not long in discovering that the curiously curved stems and twisted branches of the pohutukawa were particularly adapted for



LAKE ONTARIO IN WINTER.  
*By Henry Hampshire, Toronto.*

“knees” in shipbuilding, and as this is a very important industry to a maritime community, such a quantity of immediately available material was speedily utilised, and the wooded steeps and picturesque inlets were soon denuded of their beauty.

Now the artist or photographer in search of the beautiful in Nature has considerable trouble in finding “pretty bits” of coast and harbour where pristine loveliness has not suffered from the axe of the prowling boatman in search of crooked timbers.

The primeval forest, with its ancient and unique flora—conspicuous among which towers the noble and venerable kauri, those ancient forest kings that rival in antiquity even the Pyramids of Egypt—is disappearing before the inroad of the emigrant and the gold-seeker.



HARVESTING.

*By J. P. Hodgins, Toronto.*

The "boundless continuity of shade," without its equal for luxuriance in any other clime, has ever been a delightful retreat for travellers, whose eyes have grown tired of the arid plains or monotonous bush of the Australian continent; but it is now so greatly reduced in area, that in a few years it will be known only by the few photograms which have fortunately been secured, and by the works of those painters who have been fortunate enough to transfer to canvas some faint idea of its subtle charm of color and form.

Among the fairest scenes on earth, likewise doomed to destruction, are some of the glorious gorges of New Zealand—stupendous rents or clefts in the great mountain ranges—clothed perennially in luxuriant forest from base to summit.



10½ × 7½.

NIGHT IS DEPARTING.  
*By Wiele & Klein, Madras.*

When glowing with the fiery blossoms of the rata, or spangled with the starry clusters of the clematis, the sight always evokes the unstinted admiration of all beholders.

But alas for the permanence of these "beauty spots"! They are being stripped of their finery by the pioneers of settlement.

The rough bridle track through the steep pass has to be widened for the pack-horse; then a roadway has to be formed at easy gradient for the settlers' dray and the passengers' coach. This does not long suffice for the needs of a growing colony, so the railway must next be formed along the same route; but its engineers are not satisfied with simply clearing and levelling a roadway wide enough for transport; for them, the steep hillsides and the deep ravines must

be denuded of their wealth of timber, for fear lest falling branches may impede the passage of the locomotive and the cars.

Thus it happens that in the march of progress the hand of the invader spares not the ancient forest or the fairy glen, but rules through the tangled labyrinth of trunks, vines, shrubs, and creepers, his levelled parallels of glistening rails.

The enchanting fern-glen, whose cool and verdant solitude is so lavishly adorned with its thousand varieties of rare and delicate beauty, softly carpeted with tiny mosses, and over-arched by the feathery plumes of towering tree-ferns, has always been the favorite haunt of the tourist photographer, but it is being ruthlessly invaded by the industrious settler and by his stock who roam along this cool retreat, browsing on the young shoots and tender plants.

It may perhaps seem Utopian to expect the average bushman to be possessed of any keen æsthetic sense, yet they often despoil, by sheer thoughtlessness, some of the fairest gardens in the world.

An artist who was trying to make some photograms of one of the most charming dells in this beautiful world, and who was arranging his composition so as to catch a glimpse through the feathery fronds of a glistening cascade, was thus accosted by the proprietor of the domain :—"Oh, you want to get a photo of the waterfall, do you? What a pity them ferns are in the way; come up again in about a month's time and I will have 'em all cleared out so that you can get a clear view." Needless to say, such a remonstrance followed that the settler promised never to cut down another tree-fern as long as he lived.

But the ordinary settler remorselessly sacrifices majestic fern-trees, hoary with a vast antiquity, that the toughened stems may be used for a chimney or for paving a footway.

The manifest duty of every New Zealand photographer is therefore to secure as many pictures as possible of the passing glories of its unique beauty. Thus engaged they cannot be expected to produce any of these mystic photograms which appeal so vividly to the artistic imagination in the pages of such a splendid record of progress as *Photograms of 1900*.



41x31.

J'APPELE MON CHAT, DIMMIE.

By Archibald Horne, Brooklyn, N.Y.



9½ × 7½. *Salon.*

CIGARETTE.  
*By G. Grimpret.*

## Artistic Photography in France during 1900.

By ROBERT DEMACHY.



It is next to impossible in the actual state of pictorial photography to point out an essential difference between one year and the preceding one. The first rapid steps of photography in the direction of Art were worth recording; for photographers, unlike painters, may dispense with the long probation of the drawing school, and the result of their very first efforts could be shown as pictures. But once a certain limit attained, progress could not be otherwise



01 x 11.

THE WOODCUTTER'S WIFE.  
*By Ferdinand Coste.*

than slow. It is so in France, and, I presume, in other countries alike. Disciples are perhaps more numerous, but no striking advance in pictorial photography can be expected until science has given us lenses and sensitised plates of such a nature that we can reproduce anything we see *as we see it*. Until then there will be a saddening sameness about articles on pictorial photography.

Moreover, it would seem that in our country every man who is blessed with an artistic temperament, paints or tries to ; this explains the restricted number of our pictorial photographers. Amongst these some have already abandoned photography, like M. Brémard, simply because they find that the result is not worth the trouble and that a few strokes of an able brush can give in a few minutes an effect that would require long and tedious chemical operations if a camera was



7½×7. Salon 166.

LADY AND FISH GLOBE.  
By Pierre Dubreuil.

Plat.

used instead. There is some truth in this, though it might be seen that photography can secure certain effects with far more ease than other graphic methods—but these effects are few.

Still we have some enthusiastic workers, well known men like Major Puyo, MM. Bucquet, Darnis, Dubreuil, Naudot, Le Bégue, and Bergon, and also some new men whose work is reproduced here, M. Grimprel and M. Philippe.

M. Grimprel has begun photography quite lately with the sole idea of using it as a road to art, and the process he has adopted as a beginner is bichromated gum. He is master of the process now, and his work is full of promise, as our



readers will be able to judge for themselves. M. Philippe prefers carbon. He has a strong sense of decorative lines ; his broad treatment of masses and suppression of detail give a very personal quality to his work.

Other photographers seem to have specialised their subjects. M. Bucquet, for example, looks for most of his pictures in the Paris streets ; M. Darnis studies against-the-light effects ; Major Puyo, without abandoning the open-air subjects in which he excels, seems to have changed his manner lately to some degree by suppressing a greater amount of detail and striving after soft and misty effects. But we find a more radical change in M. Dubreuil's work, who has been attempting difficulties not without success. I know that sacred subjects as rendered by photography have met with but little sympathy in England ; but I fail to see any reasons for which a wholesale condemnation should be passed on such attempts, though I can very well understand that this or that photogram of a sacred subject could be made extremely distasteful. But the failure of one man proves nothing for the future.

Really it is a question of educating both the public and the photographer, for there ought to be nothing shocking in the use of the camera and the model for depicting sacred scenes. Of course no conscientious painter would dream of painting a head of the Saviour from imagination alone ; he will use a model just as we do ; so it cannot be the model that shocks the public. Also the superiority of painting as a medium cannot be brought forward as a general argument, for most detestable paintings of sacred subjects are to be found in a quantity of churches and even picture galleries and nobody's religious sentiments are shocked by the same. But what does shock in photographs, and what could be avoided, is vulgarity of posture and realism of modern detail. The subject is in itself essentially conventional and should be treated as a symbol and not as a portrait, even more so in a photograph than in a painting, because of the knowledge of the absolute necessity of the model. In reality the photographer should try to make the public forget the camera. Perhaps one in a thousand only will succeed in doing so, but therein lies the difference between difficulty and impossibility.

I do not say that M. Dubreuil's studies fulfil all the above conditions, but they show a decided and interesting effort ; especially one picture in which the feet only of the crucified Saviour are visible, the lower part of the composition being filled by a figure of grief leaning against the foot of the Cross. This picture is not complete ; the model is not satisfactory and the pose ought to be revised, but the idea is new and the suggestion of the unseen very clever. Other pictures by M. Dubreuil, taken by combined flash-light and daylight, are interesting and original in treatment.

Messrs. Le Bégue and Bergon, two inseparable names it would seem, will show us the results of open-air photography in perfectly unique surroundings. These gentlemen, not content with their studio, and hampered by the indiscretion of the cycling community in the open, have simply rented an island on the Seine near Paris, a good sized island of virgin forest and glade, a modern Eden, but without the serpent ; and with such a "décor" we are bound to expect master-pieces from two such thoroughly conscientious artists. Outside of photographic prints the event of the year has been the publication of the *Esthétique de la*

Photographie, brought out by the Paris Photo Club under the able direction of its honorary secretary, M. Paul Bourgeois. This work is profusely illustrated by the members of the club only. The blocks, by Malvaux of Brussels, are the most perfect I have ever seen, and M. Bourgeois has shown great originality in



6 $\frac{1}{2}$  × 7 $\frac{1}{2}$ .

A PEASANT.  
By Ach. Darnis.

*Gum-bichrom.*

the way he has composed and balanced the illustrations of every page of the book, a most difficult undertaking.

A preface by M. de la Sizeranne is followed by a series of articles by members of the club on optics, landscape and portraiture, development, printing, framing, etc., treated from the point of view of artistic result alone. The book is a credit to the club, and will do much to convince our adversaries of the possibility of artistic rendering of nature through the camera.



*By R. le Bigne.*



12½ x 10. Carbon.

A SHADY WALK, AURAY.  
*By the late W. J. Warren.*

Salon 108.



8x3½.

BLACKBERRY SPRAY.  
By Hy. Irving.

## The Work of the Year.

### A Fragmentary Retrospect.



IN this year, the centenary of the birth of W. H. Fox Talbot, our thoughts naturally turn to the work of "those early days" when the fact that the sun itself could paint a picture of the world upon which it shone was a novelty and a marvel. The exhaustive inquiry into the early history of photography which has been published in the issues of *The Photogram* from January to September, 1900, inclusive, has directed much attention to Fox Talbot's work, and in a note upon his "Sun Pictures" *The Amateur Photographer* says:—"It is clear enough their author did not choose the best point of view, nor the best lighting. . . . Supposing that any one of these pictures should be restored and sent to the most mediocre exhibition, it would infallibly be rejected." Possibly this judgment is warranted by the pictures examined by the critic of *The Amateur*, but our own conclusion, based upon a study of a great collection of Fox Talbot's published and unpublished work, is that he very early (certainly in 1844) realised some of the artistic possibilities of photography. Some of his "Sun Pictures" are not to be despised, even in our present advanced day; though when we consider how the early workers were struggling with the novelty and uncertainty of a new process, how they had to learn all the technical points about exposure, time of printing, etc., and how the public was demanding the new pictures—not as works of art, but as records or curiosities—need we wonder if the 'forties produced but few artistic works? *The Open Door* (p. 65), reproduced from a somewhat over-printed copy for "Sun Pictures," shows that Fox Talbot had an eye for the pictorial disposition of lines and masses, and that he could find them where most people are prone to overlook the picturesque—in his own stable-yard. *The Thistle-down* (p. 64) is one from a series of decorative arrangements of every-day fronds, leaves, etc. If produced nowadays by Carine Cadby, it would surely be accepted and hung

at the Salon; or if it had come to us in the form of a Japanese design for fabric-printing, it would have been quite the sort of thing to gush and "enthus" about.

Before dismissing Fox Talbot's work, it is well to mention that there still remains a unique opportunity of obtaining a relic of the early days, of the greatest possible interest. By the permission of Mr. Talbot's son the editors



4x3½.

DANDELION SEED.

By W. H. Fox Talbot (1844).

of this volume obtained the use of four of Fox Talbot's original photogravure plates, three of which are of large size and of interesting subjects. From each of the three a hundred proof impressions have been printed by the Art Reproduction Co., and a few of these remain on sale at five shillings each, or fifteen shillings for the complete set. The whole of the money received, without any deduction for expenses, will be handed over to the Fox Talbot Memorial Fund in the names of the subscribers for the prints. It is hoped that the readers of these lines will take up the whole of the remainder of the edition.

Turning from the ancient to the most modern, the important signs of the times are those which indicate a revolt against certain real or supposed evil tendencies in the modern schools of pictorial photography. Revolutions

are signs of life—often of an ill-regulated kind, and it behoves all those who work for the real advancement of our art to walk warily, to criticise keenly the new as well as the old prophets, and to avoid, as far as possible, partisanship and personal prejudice.

Dr. P. H. Emerson's paper, read at the Photographic Convention of the United Kingdom,\* is bound to be useful by making people *think*, and criticise the basis of the faith that is in them. It is a pity that the slang of Billingsgate was introduced into such a paper; it is unwise to refer to Robert Demachy as "the great and original gum-splodger," or to Horsley Hinton as "the sun-downer"; and such championship injures the cause which Dr. Emerson honestly wishes to help; but in spite of these blemishes the paper is sure to be useful. The issue of a third edition of "Naturalistic Photography" and the one-man show at the Royal Photographic Society's rooms, both indicate Dr. Emerson's returning interest in photography; and though his methods may be cyclonic, even cyclones have their value as clearers of the air.

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\* Printed in full on page 35 and following pages.

On the other side of the Atlantic the American school has been taken in hand by several journals, which protest against one extreme style of work being proclaimed as typical of America, and which particularly resent the self-glorification with which they say that Alfred Stieglitz, Joseph T. Keiley, and a dozen or so others "on the Eastern edge of this great Continent," have set themselves up as "the American school."

Much of the trouble seems to have arisen from Mr. Keiley's article in our Annual last year, and the controversy is to be welcomed, so far as it deals with the works in a critical—however candid—spirit, and refrains from personal attacks and imputations of ill faith.



THE OPEN DOOR.

*By W. H. Fox Talbot (1844).*

It is not for us to inquire deeply into the reasons underlying these attacks upon the few men and women who have been proclaimed as constituting "the" American school. Jealousy, to some extent, and an honest belief that Stieglitz and Keiley are unduly lauding a certain, and somewhat eccentric, class of work, while ignoring other work that is equally worthy, are probably the main causes for the outburst. Viewed from the outside the attack is seen to lose much of its force, because it depends largely upon ridicule and innuendo. It suggests that the American school is a small party of log-rollers, which has succeeded in "cornering" certain American exhibitions and certain publications, particularly *Camera Notes* and this Annual; but it does not attempt to critically examine the work of "the American school" or to show wherein lie its alleged defects.

It is inconceivable that a movement utterly bad and foolish could have any great effect upon the development of our art, even though "boomed" by men so capable as Stieglitz, Keiley, Holland Day, Clarence White, Gertrude Käsebier and the rest are admitted to be even by their enemies. And it is a fact that the American school has had a considerable effect and influence. It has inspired the work of a great number of enthusiasts, previously unknown, whose pictures show thought, individuality, skill, and can *not* be simply lumped together as ignorant imitations of the efforts of one or two eccentric leaders. It has roused a spirit of ambition and honest emulation; and it is no discredit to either the leaders or the followers that the latter are willing to acknowledge help, suggestion, and encouragement. It has brought American artistic photography to a position where it is studied with care and attention, and its development watched with interest by the acknowledged leaders of European photographic thought, who, only a few years ago, were obliged to ignore it as practically non-existent. These results are by no means despicable, and the critic who attacks an institution producing these results must have weightier weapons than ridicule and banter.

The American school, in the restricted modern sense, represents, if we read its works aright, a protest against the niggling detail, the factual accuracy of sharp all-over ordinary photography. That wealth of trivial detail which was admired in photography's early days and which is still loved by the great general public whose best praise of a photogram is that it is "*so* clear," has gone out of fashion with advanced artistic workers on both sides of the Atlantic. Concentration, strength, massing of light and shade, breadth of effect, are the highly-prized virtues; and there is just a little tendency to forget, on both sides of the Atlantic, that even photographic detail may be destroyed at too great a cost. The British workers, and Europeans generally, sought to destroy detail by throwing their work out of focus; and some of them have further removed it, and at the same time destroyed much softness of gradation, by local treatment of their negatives, with matt and tinted varnishes, papier-mineral, and the paint-brush or stomp; followed and emphasised by local development in gum-bichromate. That these methods have been carried to excess cannot be doubted,—even those who took them furthest have in many cases acknowledged that their experiments went too far, and have retraced their steps a portion of the way.

The American workers, taking their departure from old traditions a little later than their European fellows, have struck out upon their own lines, have followed their ideal with their own characteristic thoroughness, and have not yet retraced their steps at all. They are probably at the extreme point in one direction.

When we carefully consider the work of the most "advanced" members of the American school, its chief tendencies are seen to be:—

1. To sacrifice almost all detail for strength of effect.
2. To reduce gradation to as few tones as possible, with the ultimate result of a silhouette effect in two tones only,—white and black.
3. To very free use of deep shadow, with proportionately small space of light.





3x6.

YORK MINSTER.  
*By Geo. Fowler Jones.*

*Bron.*

4. Where gradation is introduced, to confine it almost entirely to slight gradations in the heavy shadows and soft gradations in the high-lights, with little use of middle tones.

5. To emphasise strong, rather than graceful lines of composition.

It is noteworthy that while the "advanced" European schools have chiefly studied landscape, the new American school has given most of its attention to portraiture; and while the European technique has tended to softness, extreme hardness has characterised much of the most praised American.



14 × 10½.

OLD HOUSES, WHITBY.

*By Dr. Llewellyn Morgan.*

Yet these remarks are generalisations; for even amongst those members of the American school admitted by Mr. Keiley, there are some whose work has never gone to the extreme, and some whose extreme work has only been in individual pictures. In discussing such work, some of the critics fall into the same fault of narrowness and bigotry which they charge against Mr. Keiley, and set up as a target for their shafts of ridicule an imaginary "American school," made by selecting some half dozen extreme examples selected from, perhaps, a score or more approved by Mr. Keiley. This is simply special pleading, the insincerity of which is apparent on slight examination.

Critics are apt to forget that there are many standards, and that no artist can conceive the possibility of there being a "perfect" picture. Every work is a compromise; one artist admires, and may unduly emphasise one quality, while



10½ × 6.

A DECORATIVE STUDY.

*By Chas. J. Berg.*

another admires a different one, but neither of these qualities is, in itself, better or worse than the other. A wise Frenchman has told us that "nations are not better or worse than each other, they are simply different"; and the same statement applies to "schools" in art. "Moaning eventide," in itself, is full of charm and poetry, but when there is danger of its becoming a "fashion," followed by all the workers who lack initiative of their own, the conscientious critic must protest. And the danger which beset our "moaning eventide" school threatens the American, or any other school, namely, that when a few strong men have produced individual work, a crowd of men, less strong, will



6½ × 4½.

CROSS COUNTRY.

Plat.

By Geo. E. Tingley, Mystic, Conn., U.S.A.

catch their worst mannerisms and emphasise them *ad nauseam*. The supreme test of the ability of Stieglitz, Keiley, and others, as leaders, will be shown by the extent to which they are able to preserve their "school" from falling into one rut. For the great gang of unattached followers they cannot be held responsible, but it does depend upon them to keep their exhibitions and publications from supporting one style of work as the only style, and we think there is, as yet, little evidence of their inability to do so.

Since the subject has been broached, and we have perhaps unique opportunities of reviewing American work from a dispassionate standpoint, it may be well to emphasise two directions in which the works of this school seem largely faulty. The first, and more important from an artistic point of view, is the very great ignoring of "tone." Photographers all over the world



9½×7½. Salon 223.

THE PATH THRO' THE SHEEP PASTURE.  
*Copyright. By Rudolf Eickemeyer, Jun.*

*Plat.*

are bad enough, but the extreme modern American is probably the worst of all sinners; and this, apparently, from sheer want of training and suggestion. Carried away by strength or beauty of line and mass, they ignore tone values to a very great extent, and give us "impressions" which may be allowable to the poster artist, but which are surely prostitutions of photography. It is a fact that trees seen in the open have color and detail in their trunks; it is a fact that grass, whether in Europe or America, is seldom identical in color with the trees in the same landscape; it is a fact that auburn hair when viewed against a dark background stands differentiated and relieved. These contrasts of color we can, in photography, represent by gradations of lightness or darkness,—by varying tone values. And it is not "art" to ignore these contrasts, unless to gain some greater advantage. Yet we have black-velvet tree trunks, and almost black-velvet grass in abundance; and we have black-velvet hair making part of one mass with black-velvet coat and black-velvet background: leaving ghastly scared pieces of faces to stare out upon us. This is *not* art.

Another danger into which a portion of the American school is liable to fall, is that of sacrificing likeness in portraiture. We here write only for those, and they include several very able workers, who rely upon portrait photography for their livings. For a time paying sitters may be found to accept "pictures" instead of recognisable likenesses, but this will not last for ever. John Snooks, the Chicagoan pork-packer, may be flattered to appear as "the Burgomaster, after Holbein," but the Snooks family down to the third and fourth generation want a portrait that "looks like Uncle John." A serious injury will be done to photographers and to photography if the idea becomes general that picture-making involves the loss of likeness. That this is not necessarily so is proved (to take but four instances out of many) by the works of Frederick Hollyer, W. Croke, Frances B. Johnston, and Hollinger; all of whom give us pictures that are likenesses.

The "house exhibitions" organised by the Royal Photographic Society, in its excellent new home, have proved useful and instructive in a very great degree. That they have not had their fullest possible value is the fault of those who have failed to take advantage of the Society's free invitation; but this defect is slowly correcting itself, as the attendance at each exhibition has been appreciably in advance of the one before it. The Society has done well in including amongst the earliest exhibitors men who are not members, and work with which the Society and its exhibitions are not always thought to be in sympathy. This catholicity augurs well for the future, and shows that the executive, at least, recognises the duty of the Society to all schools of photography.

The opening exhibition, by J. Craig Annan, was a grand effort, and was scarce recognised as it ought to have been, for the public seem to have been scarcely awake to the fact that it existed. The address given on the opening night was thoughtful and suggestive. It may be read in the *Journal* of the Society, and is worth careful study; but here we must draw attention to one of its points—not the most important on the whole, but important just now, since it deals with framing, which has sunk to a very monotonous level. Mr.

Annan said, with reference to the modern exhibition arrangement of almost entirely dark frames and no mounts :—

“This seemed to point to the conclusion that now we were proceeding on the right lines, and that perfection would be reached by a natural development ; but the walls of even the most satisfactory exhibition would not make entirely pleasant surroundings in which to live. The true secret of decorating a living room successfully is to select only the choicest objects for its adornment, and to make such a limited selection that each may seem apart, and thereby command a respect which it would not obtain were it crowded and jostled by other objects of conflicting interest.

“In such a reserved scheme of decoration it is possible to arrange pictures framed with light mounts in such a manner as to cause no feeling of unrest, and to create a sense of brightness, which one feels lacking in a room in which the decoration is entirely of a low tone.

“Light is the very essence of happiness and health. If we live in darkness, our physical and mental nature rapidly deteriorates, and our joy in life is greatly diminished. Who has not felt the extreme exhilaration of the first day of pure white light after weeks of fog and dulness? And so I believe that in discarding all light in the decoration of our walls, we are banishing a source of joyfulness, and inducing a sense of depression which ought not to prevail in the surroundings in which we spend our time of relaxation.”

The straw-colored mounts with which the bulk of Mr. Annan's pictures were surrounded fully carried out his idea ; and the arrangement of the pictures with reasonable space between them emphasised the advantage—to individual pictures, as well as to the exhibition as a whole—of ample space. Writing before the New Gallery is open, it seems as if this is a lesson which the Royal Photographic Society has not learned, and we hope they will consider whether some of the space allotted for professional and trade exhibits might not better have been reserved for the pictorial section ; unless, indeed, the rejections in that section are to be more drastic than heretofore.

Of Mr. Annan's pictures little need be said, since almost all of them have been seen at previous exhibitions. Their collective result was but to confirm the previous opinion of the exhibition's strength and versatility.

Frederick H. Evans' exhibit was more in the nature of a revelation than Mr. Annan's, for much of Mr. Evans' work had never been seen. It very well represented the three departments of photography which Mr. Evans has cultivated, viz. :—landscape (largely woodland subjects), architecture, and portraiture. Very few men are so equal, and we recall none who is so equally strong in three departments so distinct—a fact which we have previously suggested, but which was proved to the hilt by the one-man show. Even apart from the main lines there were a few fine works, a “sand dunes” with the shimmering sea-side sunshine represented as no one else has done it ; and dainty little bits which, in spite of their smallness, suggested the breadth of great stretches of almost level sands. In architecture, which is perhaps the strongest favorite branch, nothing shown by Mr. Evans or by anyone else

has surpassed, in its own line, his delicately treated interior of one of the Kelmscott attics (see opposite page).

Of Dr. Emerson's one-man show it is most difficult to write, for it was so full of contradictions and surprises. The greatest surprise and disappointment of all was when the introductory address, which was expected to occupy some twenty minutes, took only about as many seconds, and made no mention of Dr. Emerson's artistic aims or ideas. The pictures were largely photogravures, prepared for issue in Dr. Emerson's various books about Broadland, a fact which disappointed those who admire individuality in printing as well as in negative making. All the work was some ten years old, so that no chance was



7½×5.

TOILERS. (Shewn at R.P.S. as "Rest." No. 11.)  
By Wm. Reid.

Plat.

given to judge of progress or change, if any, in the master's methods; and it included many of the pictures around which controversy had raged. The exclusion of any recent work seemed to suggest a thought of finality, of having reached the utmost possible, on the part of the exhibitor, but those who know Dr. Emerson know that there was no such intention.

A study of the work showed the strength and the strong weaknesses of the artist, a fine appreciation of subtilty in tone and of harmony in arrangement, side by side with occasional utter disregard of both virtues. Several visits were needed to fairly assess the position of the worker, but our present conception, based on the work and the writings, is of a man of keen observation and quick, almost intuitive sight for that which is beautiful, that which is strong, and that which is unusual, but a man still somewhat fettered for want of greater technical knowledge. Considerable study given to the part played





8x5 $\frac{3}{4}$ . Plat

ATTIC, KELMSCOTT MANOR.  
*By Fredk. H. Evans.*

R.P.S. "House" Exhibition.

by the lens in the formation of the image has rendered impossible an equally thorough study of the part played by the plate, and Dr. Emerson is apt to blame photography for not possessing powers which yet are known to and used by some other workers. He is like a painter who is strong on drawing, but not yet a fully competent colorist. The result is that his approved work consists of that in which the ordinary plate, with masterly exposure and development, fairly represents the values of the scene which caught his eye; but those even more beautiful and subtler subjects, which need orthochromatic plates and screens, have filled him with disappointment and an irritable dissatisfaction toward photography.

Of course, this reading of the situation may be erroneous. The critic can but form an opinion from the material submitted.



6¼ × 3½.

ELK AT HOME.

*Copyright 1899. By A. G. Wallihan (Colorado).*

As we are allowed to reproduce two of the dainty works of Dr. Emerson from those printed in "Marsh Leaves," and shown at his "One Man" exhibition, it is quite evident that he fears no possible reprisals on account of his slashing philippic which he hurtled forth at the Photographic Convention (see p. 35). Photography must indeed be in a healthy state to have aroused this second "Athanasius contra Mundum," and a sort of admiration can never be withheld from any sturdy zealot who proclaims that henceforth there shall be no creed but his own. The sparkling energy of the early Christian Fathers has been reproduced in successive generations in many refreshing forms. It is always the signal for the separation of the wheat from the chaff, and after the separation, the philosopher remembers the quantity of bogus wheat there was before. Dr. Emerson would have all photographers rebound to the Art's period of Puritanism, and uses some of the language of the period in describing the heresies of changing methods. But whatever may be the bitter prejudices of any individual or school



20x16.

LADY AND BUTTERFLIES.  
By F. W. Guerin, St. Louis.

Carbon.

of artists, it always remains the duty of the critic to preserve the spirit of eclecticism. The so-called impressionist painter has little love for his niggling brother, and yet both may be producing work that fulfils the canons of true taste. Dr. Emerson seemed to imply in his fulmination that every photogram reproduced in our last issue had been selected on account of special merit. Yet praise and blame were freely accorded, and it will be in a similar spirit of frank and dispassionate criticism that the illustrations contained in this volume will be treated, by whatever photographic process evolved.

The black fence that leaps out of *A Winter's Sunrise* (p. 35), however, cannot surely be entirely vindicated. No etcher would dare to needle a strident black like this if he was reproducing a painter's rendering of the well-chosen expanse, nor would he have failed to soften the last grazing figure silhouetted against the morning light. Would Dr. Emerson have us believe that this is an effect the camera—unassisted—is powerless to express? Much more pleasing is *A Wayside Inn* (p. 37), with its soft suggestions of shimmering light; but here again the eye would fain rest upon a less emphatic tone than that of the signboard across the water.

The long and serious illness of the veteran H. P. Robinson led to the fear that he would not be represented at the exhibitions this year; but he has quite as many pictures as usual, and they are not by any means mere repetitions of previous works. While Mr. Robinson can produce such works as *Flecked with Sunlight* (p. 4) and its fellows there is no need to fear that the master's eye has lost its insight or his hand its cunning. The picture we have reproduced is obviously a truthful rendering of natural light that glints past the well-posed figures in the centre of the composition, and articulates the shapely tree on the left. There is no insistence on counting the leaves, and the general effect shows that Dr. Emerson's old antagonist has, like the Doctor himself, "pricked the bubble of sharpness," and without rushing to the other extreme.

Last year occasion was taken to write in eulogistic terms concerning the picturesque character of Charles Job's work. His *Weather-Beaten Trees* then referred to was specially praised for its solemnity of feeling and clever selection of subject. *A Woodland Path* (repro.) permits this good impression of his work to be continued. Our reproduction, in fact, somewhat improves upon the original, which is printed on canvas paper, the perpendicular seams on which are too conspicuous. The hazy light that bathes the vanishing path is beautifully located. There is a charming passage in the little vista on the left, and the general composition shows much poetic insight.

Francis A. Bolton has wisely eschewed his hazardous June explorations of forests, on which Dr. Emerson has such pronounced opinions. *A December Morning* (p. 36) is fairly abreast of the theme chosen, the hedge laden with hoar frost being much better realised than the top-heavy tree that reaches high into the picture.

The sea-pieces of F. Worsley-Benison have deservedly won much distinction in the past, and in *Roll On* there is abundant claim on farther appreciation. The arrangement is particularly good. Behind a comparatively tranquil pool of water a plateau of rolling waves froths forward. Away beyond, hundreds of



1477.

“ROLL ON, THOU DARK AND DEEP BLUE OCEAN, ROLL!”—*Byron*,  
*By F. H. Worsley-Banison.*

*Green carbon.*

facets catch the light, and it is easy to interpret color in the varying tones. This is one of the few photograms that would carry a poetical title without incongruity. As regards its utility, one could imagine an observant painter of the sea finding Mr. Benison's picture a very telling mnemonic. It is only just to say that a fair-minded critic should find in this work an interest and pleasure cognate to that to be derived from one of Mr. Napier Hemy's sympathetic studies of the ocean's grandeur.

E. G. Boon's *The Flow of a Stormy Tide* (p. 81) affords another fortunate opportunity of unqualified admiration. In place



R.P.S. 325.

MY DEAR LADY DISDAIN.

By E. G. Boon.

of the intimacy of Mr. Worsley-Benison's theme there is a reserve which is equally captivating. A line of sombre piles divides the dripping foreshore from the snowy foam of waters beyond. This lovely group could not have been taken at a more effective angle. There is no temptation to count them, and their picturesqueness is enhanced by their uneven reflections in the shallows of the foreshore. The tiny silvery line of water to the right adds breadth; the morose sky is in fine relief against the whitened waters; the spirit of a majestic loneliness pervades the picture. It is a hopeful sign for

photography that Mr. Boon should follow up such diverse successes as his *Sunny Pastures* of last year and his Venetian and Genoese lagoon studies with this convincing work. Surely the example set in this way should prevent any precautioning about finality. It is quite true that some men recede instead of going forward in their particular métiers, but Mr. Boon's astonishing versatility of accomplishment is very cheering to the believer in progress. An unerring truth to atmospheric effect seems to be the keynote to Mr. Boon's work. Without this feeling, would-be imitators will find woodland excursions, walks on seashores, and Mediterranean trips, aimless, profitless, and vain.

Not content with his varied record, Mr. Boon has also essayed portraiture this year for the first time. Again his individuality of expression finds itself.

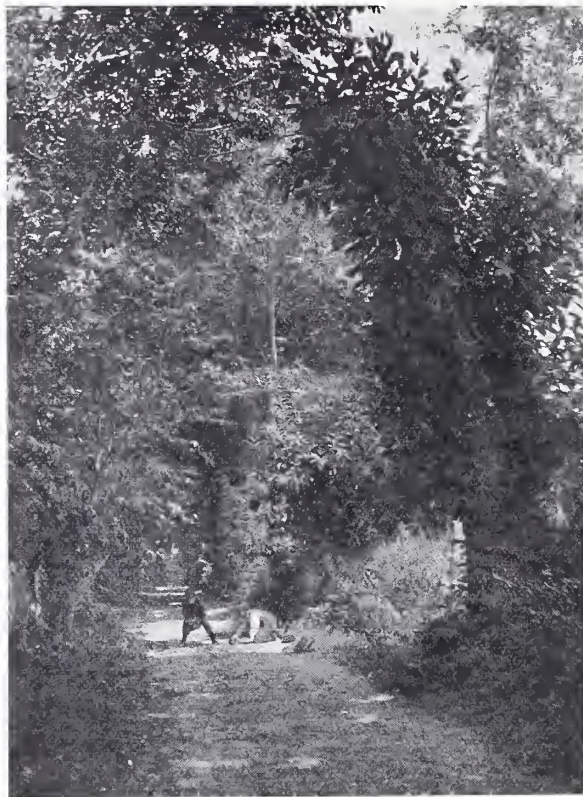


THE FLOW OF A STORMY TIDE.

*By E. G. Boon.*

*My dear Lady Disdain* (p. 80) is a capital character sketch. Nothing is forced or out of key. The figure is archly posed with hands behind the back against the wall, the shadow on which gives fine relief to the well-poised head. Mr. Boon's success on the present occasion leads one to hope for future exercises in this branch of work.

The sunlit vista, broken by the figures of two urchins playing, in G. Belotti's *Truants*, is fairly well



17½ × 13½.

TRUANTS.  
By G. Belotti.

realised, but one would not regret the absence of the black tree that half arches the view.

C. F. Depree has apparently become discouraged with his experiments in the nude. His portrait heads still show a tendency towards an artificial sensibility. The landscape, *The Stepping Stones* (p. 83), is of much better workmanship, though lacking selection in the point of view. There is a curious impression of the stream above the stepping stones going up hill, doubtless due to a raised ground of observation.

J. C. Warburg's *A Swedish Roadside* (repro.) has not been so well reproduced as we should wish. It is, however, a fair attempt at depicting

a curious glimpse of scenery, in which one side of a road is bounded by lofty trees through which the light streams across the path. The subject is one that is worth repeating, and shows that a photographer does not spare himself in the endeavor to find a new field.

Henry C. Elliot's *Evening* (repro.) goes far on the road to the expression of its title. He is somewhat at the mercy of the gigantic poplar that tops its fellows in the centre of the picture, but there is no gainsaying the capture of solemnity he set forth to seek. The shadows of the work seem truly attuned, and the last burst of light on the horizon is well set against the velvety reflection of the trees in the pool. The "cabinet-making," *pace* Dr. Emerson, which has



given the photogram such an effective frame, is certainly not to be despised, and seems to merit imitation, provided that the setting be of equal worth.\*

As some relief from architectural exercises, Dr. J. W. Ellis has sought refuge in one of those woods now so dear to the photographer. He has vindicated his claim, in *A Glean of Sunlight* (p. 84), to be considered as a forest lover, and the composition is well balanced both in mass and detail. He has wisely not burdened himself with too many problems of light, and the single gleam has been grappled with successfully.

A much more daring task has been essayed by a newcomer, G. E. Hackford, in *November Sunrise* (p. 85). The rippling lights in the sky seem true enough,



8x6.

THE STEPPING STONES.

By Chas. F. Depree.

and Boston "Stump" lends a touch of serenity to the scene, but surely the placid stream is not reflecting all the lights above. The experiment is so praiseworthy that the inarticulate jumble in the foreground can be partly forgiven in not arresting the eye in the contemplation of the main idea of the picture.

There is absolutely no attempt at evasion in J. C. S. Mummery's *Willy Lett's House* (repro.), a choice of title which precludes any indirectness of method. Without the slightest suspicion of "fake" Mr. Mummery has contrived to set down the exact time of evening at which his photogram was taken. The reflec-

\* As black reproduction did injustice to the brilliant gold frames, we have removed all save the innermost reed.

tions in the pool are given with precise, but not harsh, distinctness; the cool grey of the quaint dwelling is in perfect tone, and the picture generally shows a marked advance on Mr. Mummery's exhibits of last year.

A long way after Millet's *L'Angelus* comes T. Lee Syms' *When Lengthening Shadows Fall* (repro.).



14½ × 10½.

A GLEAM OF SUNLIGHT.  
By Dr. J. W. Ellis.

Carbon.

The tall figure behind the barrow is by no means an impressive adjunct, nor is the stooping figure of the energetic female on the right gracious of line. Mr. Syms must, nevertheless, be praised for breaking away from the "All Gone, Doggie" class of theme, and with more regard for natural pose, will probably improve on the present attempt. Its atmosphere and feeling are very good—better than is possible to fully reproduce in printer's ink.

The success of Alexander Keighley's venture in figure landscape last year, especially evinced in *My Lady's Garden*, to which such prominence was accorded in the R.P.S. Exhibition, has naturally prompted him to further exercises. *The*

*Passing Bell* (repro.) makes an instant appeal to feelings which have no proper right to influence the judgment on the work itself. The story-telling motive is always a strong card to play in the enlisting of popular sympathy, and the critic always finds the ensuing avalanche of admiration overwhelming. The only fair way of judging the present work is to look upon it without reference to its title. One then sees that, excellent though the individual figures are, they have been awkwardly grouped. Nothing could be better than the unaffected pose of the central figure, to whom the toll of the bell is such a portent; and the little child to the right is also well placed. But the figure on the left is wholly unnecessary to the theme. If Mr. Keighley must have three figures, then let the first two be reversed and brought to the left, and the third moved to the



NOVEMBER SUNRISE.  
*By G. E. Hayford.*

position at present held by the child with the basket. His *Host of Golden Daffodils* at the Salon is a more poetic, though less "popular" subject, and marks a step further than has yet been reached by any of Mr. Keighley's work that we have seen. It is almost altogether good, and fully justifies its size and the rich pigment color in which it is printed—two advantages which we could not have given had we attempted its reproduction.

Anyone acquainted with the rugged wildness of Haworth scenery will read into W. R. Bland's *Brontë Bridge* (p. 39) much of the spirit that animated the famous sisters in the contemplation of millstone grit and the general wild-



6½ × 4½.

CATTIE.

Plat.

By H. Frooman White.

ness of the moorland. This impression of the loose but powerful bridge, the grumbling stream and gloomy plantation, seems redolent of its subject, although certain parts are rather too evasively treated and the white line of light on the flagstones is too garish.

Dr. Llewellyn Morgan has also occupied himself with a Yorkshire resort. Whitby has become a somewhat hackneyed Mecca, but in *Old Houses* (p. 68) Dr. Morgan has contrived to hunt out an apparently novel point of view; and to do this, in Whitby, is no mean achievement.

*Dieppe Market* (see next page), by H. Goodwillie, comes before us with a much bedimedalled record from Dublin. As an everyday outlook upon an ordinary French coast town scene it does not, in the first place, commend itself. Pictorially

it is difficult to find the main idea. The strong sunlight is in possession of everything, and but for the shadowy figures beneath the stall beyond, there would be no suggestion of atmosphere.

The best of an unambitious series of works by R. Brooman White is *Cattle* (p. 86), but it throws no new light on an old theme, and there is that regrettable lack of atmosphere which still remains the *bête noire* of so many workers.

Mrs. Dumas' tasteful studies of last year of woodland scenes are continued. *Autumn Sunshine* (repro.) is certain and true in its lights, while the composition is tender and fulfils last year's promise. A similar excellence of choice of subject



9½ × 7½.

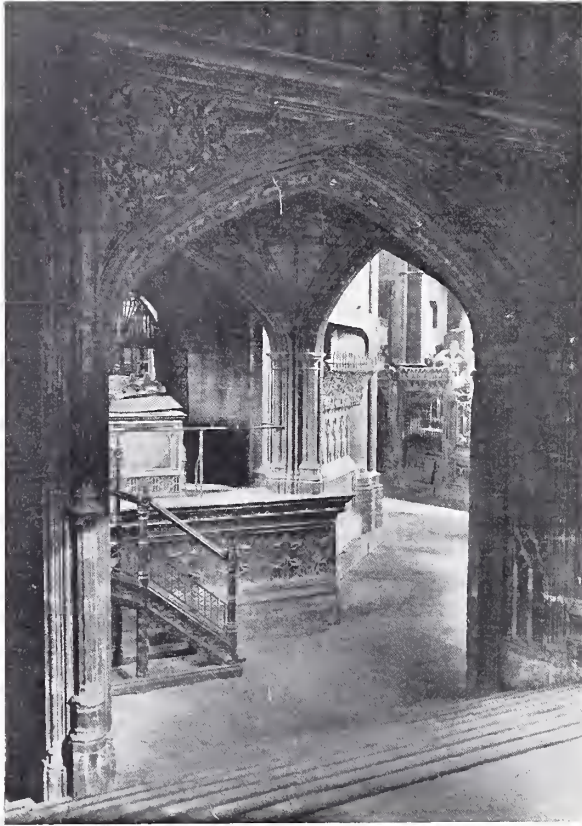
DIEPPE MARKET.  
By H. Goodwillie.

marks James Gale's *Sunshine after Storm* (repro.). He has established a complete harmony between stream and sky. The windmill has not betrayed him into exaggerating its effect, and praise should freely be bestowed on the pleasing picture.

W. M'Lean's exercises in domestic genre—always a difficult path to tread either for painter or photographer—succeed by their natural groupings and unforced effects. *Young St. Crispin* (p. 41) is a well named interior of some humble shoemaker. Each figure helps the unity of the idea, and due regard has been paid to the setting. The work worthily follows *Worn Out*, noticed favourably in the previous volume.

Praise must also be accorded to the posing of the two figures in Miss M. E. Donaldson's *Evensong* (repro.), but the white of the old man's smock starts out against the gloomy interior much too emphatically, and diminishes the value of the well thought out composition.

There is not that opportunity in Freeman Dovaston's *Westminster* which was granted to him in the *St. Paul's*, received with so much favor in



WESTMINSTER.  
By Freeman Dovaston.

1899, but the architectural beauties of his subject are adequately realised, and again he has chosen the right angle and moment for his photogram. With his undeniable powers of finding new charms in old themes we would prefer more essays in the hidden possibilities of London streets.

*York Minster* (p. 67) suggests the *n*<sup>th</sup> time of treatment, yet G. Fowler Jones makes a satisfactory début. The latticed windows of the house on the right and the shadow on the lawn are somewhat too pronounced, and add unnecessary relief to the grey pile behind.

Ernest Marriage, by way of a change, has endeavored to show in *A Street in Spoleto* that flower and telephoto subjects need not wholly

occupy him. The general effect is good, but spoiled by the unreality of the door in the foreground, which seems detached from its fastenings.

The fearsome lighting of the gable windows in F. W. Smith's *St Peter's Hospital, Bristol* (p. 89) is much too conspicuous. The quaint front deserves another attempt.

There is much suggestion of the careless charm of childhood in Charles M. Wane's *The Soldier's Children* (p. 42). The texture of the maids' frocks is softly rendered, but the background should surely have caught some of the strong light that whitens the hair of the children.

Henry Irving's *Blackberry Spray* (p. 63) is much too delicate for satisfactory reproduction in these pages. The original shows the most subtle articulation of the tender leaves, and the varying tones of shade have been masterfully suggested. Yet *Wild Strawberry*, on p. 34 of last year's volume, still seems to us superior. *In the Highlands* (p. 34), by John Bushby, shows a new departure for this worker. There is a lack of certainty in dealing with the atmospheric conditions of his subject. The stags seem sharply defined in his otherwise hazy foreground, and the unbroken line of the horizon on the right is not a pleasing contrast to the undulating mountain on the left.

Undeterred by some depressing observations on the antics that some photographers perform in the endeavour to stumble across out-of-the-way titles for commonplace themes (see p. 56, *Photograms of 1899*), Archibald Horne has labelled the unsuspecting quadruped in his photogram *J'appelle mon chat, Dimmie* (p. 55). This unnecessary confidence goes one further than D. A. W. English's "J'appelle un chat—un chat," and our sympathy is with Dimmie in his trial by artificial light.

The casual success made by some workers in the use of canvas textures has led to a surfeit. A. Cochrane's *Portrait of a Lady* (p. 176) has sufficient distinction without an aid that appears in this instance a trifle meretricious.

Of the portraits by Louis Langfier, executed ostensibly for the gratification of the sitters in the first instance, that is to say, designed to acquiesce with the subject's own view, rather than with the mere independent impression of the photographer himself, the gypsy-like result seen in *A Portrait* is commendable. The hair has been beautifully arranged and sufficient regard has been



6x4.

ST. PETER'S HOSPITAL, BRISTOL.

By F. W. Smith.

taken to differentiate it from the soft black folds that fall across the shoulders of the sitter. It is not so obvious to know why the top of the arm should, however, have received all the light. Surely more should have reached the profile, despite the shelter of the raven tresses.

Lallie Gare Charles' *When all the World is Young* is good in intention and pose, but the dress and arms are unnecessarily vague and seem to have no connection with the portrait head. Madame Charles has made a specialty for herself in the supply of dainty and delicate pictures for the illustrated monthlies, and their great popularity justifies a continuance of such sound, rather than ambitious work.



9½ × 7½.

WHEN ALL THE WORLD IS YOUNG.  
By Lallie Gare Charles.

*The End of the Book*, by J. Brooks Thornley, is a decidedly interesting experiment. The picture is the result of a twenty-three minutes exposure, and the patience and endurance of the photographer and sitter have met with much success. The sitter has certainly contrived to avoid wearing an expression of boredom. A little less display of plant accessory would have improved the composition.

The portrait studies of H. Walter Barnett are uniformly ambitious, with a marked tendency to impart mystery to them by making them loom forth from gloomy backgrounds. The seated figure in *A Portrait* (p. 6), suggestive of graceful repose and charming sensibility, is supported only by a mass of shadow. This affectation of ghostliness seems altogether unnecessary.

Mr. Fredk. H. Evans' *Attic, Kelmscott Manor* (p. 75) is typical of work of uncommon delicacy and range of subject. The technical difficulties to be overcome in giving a satisfactory realisation of an apparently simple theme such as the one chosen here will be appreciated by the expert. The result shows the measure of success attained, and it is characteristic of a series of great interest to



those who admire the home which William Morris endowed with the fruits of his incomparable taste.

A. H. Robinson's *Harbour Gossips* (p. 170) is a Whitby scene treated with a certain freshness and spirit. His *Snow Scene*, with its undulating surfaces of drift, is also good, but the black figures in his genre example, *Love laughs at Weather*, are much too black.

A similar observation applies to Harold W. Lane's *Temple Stairs* (p. 92). The river scene, with the distant bridge, is quite spoiled by the jumbled black group of figures in the steps of the foreground.

On the other hand, Frank M. Sutcliffe's musical group (p. 147) shows the difficulty of treating white figures against a dark ground. The three girls at the piano have been well arranged, it is true, but the emphatic whites of their dresses make them leap forth from their proper planes.

The remarks made on Charles Sweet's work in the last volume have evidently had effect. He has eschewed blotting-paper backgrounds, and his *School Boy* (p. 174) is a capital character study, altogether good in tone, and unexaggerated.

Excellent characterisation is the mark also of W. S. Corder's *Mole Catcher* (p. 93). The modelling is shown with rare certitude. The pose chosen is natural and easeful, and there is a cunning suggestion of weariness in setting the figure against the angle of a wall.

The grace of curve and line of the child in John Williams' *Child and Kitten* (p. 100) is especially pleasing, after witnessing the crude attempt of some workers. The usual reservation must, however, be made; and in this case one



A PORTRAIT.  
By Louis Langfer.

must regret the zigzag to the right of the torso caused by the awkward pitch of the right hand.

*A Lady with Butterflies* (p. 77), by F. W. Guerin, calls for unstinted praise as regards the winning pose of the figure in the softest of landscape settings. The composition seems to breathe colour, which, indeed, is necessary to do away with the blackness of the fingers and elbow of the right hand and arm in shadow.

*Her Mother's Voice*, a long way after Frank Dicksee, is not so effective, but the gift of graceful posing is again evinced in the allegorical subject *Seeing*.

W. Reid has apparently explored New Zealand from end to end in gathering subjects. These are mostly groupings of live stock somewhat prosaically treated. Mr. Reid, who is the son of Charles Reid of Wishaw, should be encouraged to consider selection before collection. His *Toilers* (p. 74) shows much more regard for arrangement than any other of the series.

Ward Muir has (apparently) scoured all lands, seen all scenes, and used all photographic processes. Each of his many pictures has at least one good point,



THE TEMPLE STAIRS.  
By Harold W. Lane.

and most of them are very attractive. None is notably great, and the collection shows no set purpose. Wedded to a few ideas, and studying those with care, Ward Muir would score success.

Mrs. E. J. Highton shows old scenes, newly and well treated; with occasional tendency to hardness and lack of atmosphere. Her *Haddon*, *Monsal Dale*, and one or two others, are very good.

W. H. Burnup's landscapes give some promise, but need *much* more study; and the same may be said of the work of C. A. Blakeley.

A. Ashe Roberts shows striking individuality in selection of his view-point, and he makes good negatives. The scale on which he treats his subjects is, however, quite inadequate; as is (in any scale) the simple, straightforward print from a straightforward negative.

Percy Wallis and his wife are both doing good, thoughtful work, but they are trying to be too versatile, covering too many totally different classes of subject. So many of their things are so nearly "quite good," that it is a pity to see them



51x4.  
*Photogravure.*

THE MOLE CATCHER.  
*By Walter S. Corder.*

*Convention Exhibition.*

just miss, for want of more study. Both have, consciously or unconsciously, followed one or two ladies of the American school, and this is to be avoided, for both show ample power to do original work.

Mary C. Fair is one of the many clever workers who may well deplore photography's "cursed facility." Concentration upon one-set of subjects and study will bring Miss Fair abundant recognition, for she has good ideas, and is already, each year, marking good progress.

Ernest Marriage has made so high a standard that we judge him by it. His architectural work worthily sustains, and perhaps even improves upon his old reputation. His landscapes, of which this year gives us a larger proportion than before, are interesting and promising, but lack the assurance of the older work.



7x5.

"UNDER THE GREENWOOD TREE."  
*By Catharine Weed Ward.*

Dr. E. E. Mainwaring continues the dainty work with which his name has become associated, but with no noteworthy advance.

Mrs. J. N. Hignett's tree studies and lakeland views have a delicate elusive charm, in many cases, with which our reproduction processes cannot cope adequately.

John M. Whitehead has fallen a victim to the idea of strength obtainable by contrasting brilliantly-lighted objects (in his case fruits) with a black background. He has gone too far, and his work is too good to be passed without frank criticism. His tones, all through, are uncertain, and his pigment printing colour is not well chosen. Why should lemons, bananas, walnuts, and wine-bottles be printed in sea-green carbon? Altogether, this year the less ambitious works are the more



PORTRAIT OF A GENTLEMAN.  
*By James Hyatt.*

successful—which, by the way, is true of many others as well as of Mr. Whitehead.

Herbert Mills is another worker who only needs concentration to make his work “tell.” Though very small, some of his prints have power; but how is a man to excel when a half dozen subjects include sunset, cattle study, waterfall, snowscape, apple blossom, and ordinary landscape? A master can afford to be versatile (or *some* masters can); the student must have some fixity of purpose.

H. C. Leat, again, is wandering too far. His wet-street evenings have been good; his figure-study *The Whistler* was very good, and his outlook upon sunshiny life (see *Little Cloisters, Gloucester: The Photogram*, Sept. 1900) is good also. But he is spreading too far, with architecture (interior and exterior), portraiture,



7½×4.

JUNE.

By J. M. Whitehead.

genre, eventides, and sun-lit orchards. In some, perhaps in any of these lines, he can make a name,—in covering all he wastes his energy.

Of Harry Wade, again, what can we say but that he tries to cover too much ground. “Fish, or cut-bait” is a good sea-going motto, and photographers must realise that they cannot do several classes of work equally well. Mr. Wade’s work of this year is not strong in that open-air genre which promised to become his forte; and his portraiture, landscape, architecture, cloud effects, snowscapes, and “open doors” include many things so good as to be very tempting, yet unfinished enough to be tantalizing.

A notable feature of this year’s work has been the great number of prints submitted by professional photographers, and photographers’ assistants who are trying to infuse some artistic feeling into their work. To many of these we have sent lengthy written criticism: others have a few words in these pages. In this place, however, we would concentrate a little criticism which may be applied to almost all the professionals, and many amateurs. They find it difficult to dissociate

the interest of the subject from its value as a picture. A picture must show something of the thought and feeling of its producer.

Of two pictures absolutely equal in artistic quality, one which has a subject of historical or literary interest will attract more attention than one with an unknown subject, but no amount of historical interest will add to the pictorial value. The fact that five figures are "five generations," or that the sitter is "an old lady, over ninety-eight," or that "the subject is the only Norman Church in



5×3.

ANARCHISM.

REVERENCE.

5×3.

As the twig is bent the tree inclines.

By H. T. Malby.

———," does not make, or even help to make a picture. Local customs, curious antiquities, and historic sites may or may not be picturesque, and they may or may not be pictorially treated; but, all other things being equal, the photographer is more likely to make a real picture when his mind is not running on the "associations" of his subject.

It is not surprising that the varied surfaces of the sea should constantly fascinate the photographer, and Godfrey Hastings' *Seascape* contains a majestic expanse of ocean and sky, which would have been still more effective in a less green pigment.

There is a temptation to consider every weather-beaten fisherman as a new discovery, but F. Dangerfield's cheery Yarmouth salt was worth selecting. The portrait is of sound execution, but would have been better if not vignettèd.

More regard for the usual lighting of a painter's studio should have been paid by W. V. Kelly, of Melbourne, in treating the well-arranged interior of an Australian artist's home.

Mrs. Catharine Weed Ward's interest in photography is essentially practical, as by it she is helped greatly in her instructive literary pilgrimages. Chaucer's and Shakespeare's countries have been explored by her from end to end, and careful records taken of many a forgotten scene. *Burnham Beeches* (p. 94) is an unpretentious holiday exercise with a finely-chosen point of view.

The *Child with a Violin* is the best of a few studies sent by T. E. Innes, and is marked by good tone and a fair appreciation of space.

E. W. Burch's *Angler* shows natural posing; the setting also is well rendered.

The most taking of an ambitious series by the Countess Loredana



6 $\frac{3}{4}$  x 4.

STREET IN SPOLETO.  
By Ernest Marriage.

da Porto Benin is an Italian scene, in which two children are unaffectedly placed at the entrance to a picturesque cottage, along the front of which a heavy vine-tree trails (p. 145).

A. Craske's *Brothers* reminds us that he has not yet repeated the success of the photogram depicting the policeman in Hyde Park and the urchin who has lost his clothes whilst bathing.

The effect produced by J. J. Armitage's *In the Smithy* is unsatisfactory. The



eye can catch no main feature of the interior. He should study W. T. Greatbatch's treatment (p. 139) of an almost identical subject, as a lesson in concentration.

Nichol Elliot's series of domestic portraits are capital. The *Housewife Sewing* (p. 151) is full of surprisingly good modelling. The hands and face are treated with fine regard for the play of light, and almost justify the intensely black background.

W. Smedley Aston is a worker with a great provincial reputation, and of a versatility equal to that of many better known men. The languishing figure (p. 102) is a striking example of his decorative portraiture. The richly brocaded sleeves of this Jessica and the well-draped garb find restful relief in the tasteful background. In the general arrangement, the art of Mr. E. J. Gregory, R.A., is suggested.

Of a quite different order of portraiture is Hyatt's *Portrait* (p. 95). The rugged face and beard of the picturesque sitter in the subtle plane of light have been uncommonly well realised. Mr. Hyatt has only just returned to the paths of professional portraiture, after several years devoted to technical and photo-mechanical work. His little studio in Mortimer Street, W., with its charming Elizabethan reception-room, which furnishes more than one good lighting for unconventional portraiture, is attracting many interesting sitters.

W. Gill's *Child and Flowers* (p. 101) relies on the winsome attitude of an intelligent child for its obvious effect. If,

however, as much care had been taken to model the face as is shown in the soft textures of the robe, a better result would have been attained.

*The Golden Age*, by W. M. Warneuke, again reveals this enterprising worker in search of originality. Capitally posed and lighted as the child figure is, the rest of the work is untrue. The black steps are impossible.

A pair of portrait studies by H. T. Malby show a breaking away from his usual path. *As the twig is bent the tree inclines* (p. 97) is the title inflicted on two studies of the well-known type "The Child—what will he become?" We cannot recommend these sermons in photography. In the Early Victorian epoch painting was made a groaning vehicle for unctuous moralities. It has gradually got rid of the lumber, and it is not the mission of the photographer to pick it up again. Even if it were, we imagine that anyone with natural human instincts would sympathise with the earnest young ruffian rather than with the smug little



4 $\frac{1}{2}$  × 3 $\frac{3}{4}$ .

OLGA.

By Miss B. Warburg.

hypocrite that we feel sure the other must be. Perhaps Mr. Malby, like Dickens, wishes to preach a sermon against cant.

Henry Winkelmann (Auckland, N.Z.) has followed his own lines, in yachting subjects, with a break, not yet quite successful, in the direction of stronger effects of lighting, with storm-cloud backgrounds for the boats.



51x31.

CHILD AND KITTEN.  
By John Williams.

John H. Gear has been so busy all the summer at the Paris Exposition and with other Continental commissions that he has prepared no work for the exhibitions. He allows us to reproduce *Nunc Dimittis* (p. 103), a somewhat daring, and to a great extent successful attempt to introduce a figure into interior work. The long exposures necessary for interior photography, render it generally impossible to secure suitable figures in the same exposure as the building, yet many interiors would be greatly helped by a figure or two, well placed; for which reason this essay in double printing (for such we take it to be) is very interesting.

Max Ferrars, in an eloquent paper at the Photographic Club, made the interesting suggestion that as photographic picture-making was seldom satisfactory, photographers should aim at making works in series with a connecting thread of interest, literary, historical, or scientific. The paper will be given *in extenso* in an early issue of *The Photogram*; here, the intention is merely to introduce a reference to Mr. Ferrars' book *Burma*, which, with over five hundred pictures, is a magnificent example of the method he suggests. In selecting one subject from the series, we rather traverse Mr. Ferrars' main idea, but the single example (p. 104) is not without interest.



A CHILD WITH FLOWERS.  
*By Wm. Gill.*



7½ × 6.

“MARIANA.”

*By W. Smedley Aston*



NUNC DIMITTIS.  
*By John H. Gear.*



From "Burma," by Max and Bertha Ferrars.]

IN BURMA,  
By Hy. Max Ferrars.

[London: Sampson Low & Co.



6½ × 4.

WINTER.

*By W. H. Moss, Toronto.*

## Photography in Canada.

By ELDRIDGE STANTON.



**I**F we would judge of photography by the number of cameras of various designs sold throughout Canada, we would be obliged to say the country was full of amateurs. And one really can hardly meet a party of young people, but he will find that each one either photographs a little, or has a brother or sister who “really does the thing nicely.” The baby—if there happens to be one in any of the families represented—has been photographed in every conceivable position and variety of dress, and without any dress. The dog and cat have come in for their share as models; and in looking over a collection of this kind, one occasionally lights upon a really clever thing—whether it be the result of design or accident, we recognise the fact. With very many the camera is a hobby for a short time, and then suddenly laid aside, having been found too expensive for the very few passable results obtained; while others take hold with a determination to know as much of the whys and wherefores of good and bad results as possible, and of this class we have a goodly number throughout Canada. Many such are to be found in Toronto, where the camera club continues in capital shape, with a full membership, holding well-attended meetings weekly

through the season for lantern exhibits of work by members, and discussions on all matters of interest. As a result of these regular meetings and discussions, one readily sees from year to year a steady and very marked improvement in the work produced by very many of the members. Several make a practice of going out with the camera regularly once a week all the year round.

Last year's exhibition at the club-rooms in Toronto was a great success—photograms from various parts of Canada, and a few from the stars among the

amateurs of the United States of America and England. These outside contributions were greatly admired, and the kindness in sending them was fully appreciated.

The searcher after picturesque effect in a new country like Canada is often obliged to pass by an otherwise good thing, because of unsightly telegraph poles and wires, wooden fence or bare white building, with its severe unbroken lines. However, in any country one may occasionally find a snag in the field of his lens to spoil a good picture.

I have collected and sent to *Photograms* this year quite a lot of photograms by various workers, well knowing that you would have



$6\frac{1}{2} \times 4\frac{1}{4}$ .

ON GUARD.

By W. J. Watson, Toronto

space but for a limited number in your Annual, but your criticism on any others will be highly valued.

I regret very much that I am unable to send you anything this year from Dr. E. E. King, the energetic President of the Toronto C.C., his professional duties having pressed hard upon his time. I am also very sorry to have to say that Mr. G. E. Valleau of Ottawa writes me that "it will be impossible this year to send prints." However, he hopes to have something ready next year to contribute.



## CANADA.



[The following notes are by our own staff.—EDS.]

R. R. Sallows and his son submit a batch including very good professional portraiture ; landscape of promise, but with impossible bald-headed skies and patches of impossible foreground shadow ; and figure work which is interesting but not yet quite satisfactory.

Nine pictures by W. B. Blackhall are so entirely different from each other that no general remarks will cover them. Concentration on one class of subject, preferably upon the one most familiar, is the best thing we can advise, for every example has good quality, yet every one shows need of further thought. The most satisfactory is the most homely, *The House on the Hill* (p. 51), a piece of observation rather than arrangement. It is not without weak points, the worst of which is the sky, for the print before us suggests neither clouds nor space. Mr. Blackhall must *not* attempt to follow such models as the *Fairy Landscape* (p. 12), and one of his prints suggests a hankering in that direction.

E. W. Kendrick's (Toronto) work has been on the same theme (rural life) as the examples given last year (p. 76) and with no notable advance. His pictures are pleasant mementos of rural scenes, wanting a little ambition, a little more attention to tone values, and to atmosphere.

Varied landscapes by R. D. Stovel (Toronto) show a good deal of feeling, and an idea of composition. Mr. Stovel has not, however, learned to feel hurt by a white paper sky, though he has two prints in his half-dozen with skies well



54×33.

FOGGY NIGHT.

By R. D. Stovel, Toronto.

in tone. Having made these, he should not be satisfied to submit the others. The example reproduced (p. 107) is a very satisfactory study of an effect

which many have attempted. By placing the most prominent light behind a tree, and by selecting a hazy evening, Mr. Stovel has overcome a difficulty which has proved too great for some others. He has also kept the different tones in the near and the distant trees in a way that is very pretty—helped by the haze.

W. J. Watson's *On Guard* (p. 106) has a certain sort of attraction in the novelty of its idea, and the snow rendering is very good. The sky, also, is much more true than we often find it even in snow pictures, though in them the danger is not so great as in landscapes. It is unfortunate that such an ugly mass of building should have been chosen for the background, especially as it introduces the difficulty of getting detail into such a mass



9½×6.

LADY WITH VIOLIN.

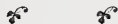
By J. Fraser Bryce, Toronto.

of shadow. The essay is good enough to warrant another attempt to make it better.

## The Two Great Exhibitions.

THE PHOTOGRAPHIC SALON.

By A. C. R. CARTER.



**A**RT is so subtle a subject, that even after very careful consideration one is apt to express convictions to-day which one's experience or imagination would cause one to renounce to-morrow. . . .

If a picture has any real merit as an æsthetic work, it should touch a chord in the intelligence of the observer, and give him pleasure. If it does so, it has fulfilled its mission, so far as he is concerned; but if it does not, no amount of argument will enable him to realise and enjoy the artistic intention of the producer, because the aim of a picture is not to demonstrate any theory or fact, but is to excite a certain sensory pleasure.

If the observer has reason to appreciate strongly the opinion of a critic, he may endeavor to admire, and profess to admire, a certain picture, or class of pictures, and may even attempt to produce similar work himself, because he has been convinced that it is the right thing to do, while all the time it is a foreign language to him.

Thus fashions arise, and art suffers, because it loses the individual work which the weak-kneed observer might have produced had he persevered in working out his own artistic soul's salvation in his own individual way.—J. CRAIG ANNAN, at the opening of the first House Exhibition of the Royal Photographic Society.

**B**ETWEEN the New English Art Club and the society known as "The Photographic Salon" the frequenter of exhibitions cannot fail to note the parallel. Each had its origin in the high-mettled protest against convention; each holds its exhibitions in the same gallery; and each has its strong leaven of stylists, irreconcilables, and zealots. The painter body has its fat and lean years. Sometimes the walls of the Dudley Gallery teem with purposeful and menacing canvases, and every man seems unto himself a new law. Then a calm ensues. A succeeding exhibition will contain a collection which by contrast appears conservative and subdued. The critics thereupon chide the Club with its dispirit; irritating regret is expressed that the courage of the Old Guard seems broken; it is wickedly suggested that an aldermanic easefulness is taking possession of the members. Then the Club, goaded to madness, forthwith bursts out in new sun-spots. Twenty different champions straightway rediscover the art of painting, and cauldrons of color boil over. Another suspicious truce is sounded, and the unsympathetic observer talks glibly about the misuse of the white flag. The Photographic Salon is the New English Art Club of photography; it can gaily spring forward and lightly rebound. Last year its exhibition seemed to contain examples of all the divagations of the art, and of all the eccentricities of photographic genius. The present exhibition wears a comparatively sober aspect, and on examination it must straightway be admitted that the change is the result of a general and orderly advance. One sees much evidence of that "straight pull-up" which the late R. A. M. Stevenson delighted to note in the work of painters, who otherwise would have conveyed the impression that they were juggling mannerists and nothing besides. The

nucleus of The Linked Ring is composed of such earnest and gifted workers, who take their cause so much to heart, that one welcomes an exhibition which holds more products of their well-reasoned labours and fewer half-made compounds resulting from uncertain and irrational experiments. Not that the occasional inclusion of these latter is to be deprecated altogether. They inspire photographers to continue their efforts to improve their art, whilst pointing out the pitfalls and disappointments which the over-anxious worker in a hurry prepares for himself. Photography has indeed a hard battle to fight. It has all the prejudices of convention and the made-up mind of the unthinking to overcome. When all the arts had long exercised the franchise, photography was most reluctantly granted a lodger vote. Its well-wishers, therefore, recognizing how slowly real progress is made in any movement, cannot fail to be more pleased with sound and sure endeavour than with the sensational invasion of fields which the resources of the art are as yet proved insufficient to hold. Immediately the photographer, equipped with more than ordinary powers of taste and composition, became fired with the proper ambition to turn these gifts to a pictorial purpose, his troubles began. He found that his capacity for selection was becoming extraordinarily developed, and that the camera's want of rejecting power was growing proportionately irritating. He yearned to exercise the painter's veto. Pardonably he felt that often he had made a better choice of subject, only, however, to be spoiled by some disturbing detail which the camera insisted on including. He forthwith determined to exercise the painter's natural right to mend Nature and arrive at Art. Then the floodgates of criticism and acrimony broke loose. He was warned off the sacred fields and precincts of the painter. Photography, he was told, had its hard and fast limits. The photographer was roughly informed that he was merely a serf, and such he must remain. But worth and earnestness can lift any lid. From serf the worker progressed to hiring; gradually from hiring he advanced, until one day his opponents, grown milder mannered and a trifle patronizing, called him faithful servant, with the stern warning that he could enter into no further joy of promotion. Kismet! This, then, is the position at which the photographer has now arrived. The equable but determined worker has ceased to feel heartburnings at the contumely levelled at a more pushful colleague, who plays the part of some importunate tramp, with one foot inside the forbidden door. He feels sure that as he has won tolerance and appreciation in the past, he will continue to win more, provided that he adheres to his resolution to be thorough rather than self-conscious, and ambitious rather than sensational.

A walk around the Salon's exhibition this year makes it immediately apparent that the leaders of this movement have been more than ever determined to placate the opposition to their cause. The catholicity of the Hanging Committee of 1899 permitted the advent of many venturesome and doubtful essays which provoked a fierce onset of criticism in which many photographers joined. The bitterness of one opponent's attack out-Heroded Herod. The photographic purist will have none of extraneous aid to the camera; but the tolerant outsider is beginning to feel a sympathy with work in which the end justifies the subtle means. Around this question of how much or how little extra assistance



14½ × 9½.

SCOTCH FIRS.  
By R W Craigie.

Salon, 190.

may be given, the experts seem prepared to make the fight interminable. The struggle is of the nature of a rough-and-tumble in a narrow *cul de sac*, and if it is death to many of the scimmagers, it is only amusing to the looker on. The genuine worker prefers to test the courage of his convictions in other ways. He would be unwise not to take some lessons of caution when he hears his name shouted above the din outside, but he must go on working.

Coincident with the *final* disappearance from the Salon catalogue of those "Forewords" which, now Delphic, now menacing, and anon hospitable, always entertained the visitor to the Dudley Gallery, comes an exhibition of much unpretentious merit. The foreign element is not represented by any aggressive colour schemes. The American section, despite one or two notable absentees, redoubles its claim of relationship to Mr. Whistler, but in many cases only a very distant connexion can be allowed. The work of Clarence White, shown to more extent this year, establishes some affinity to his great exemplar, but hanging on to Mr. White's coat-tails is apparently deemed sufficient claim by others.

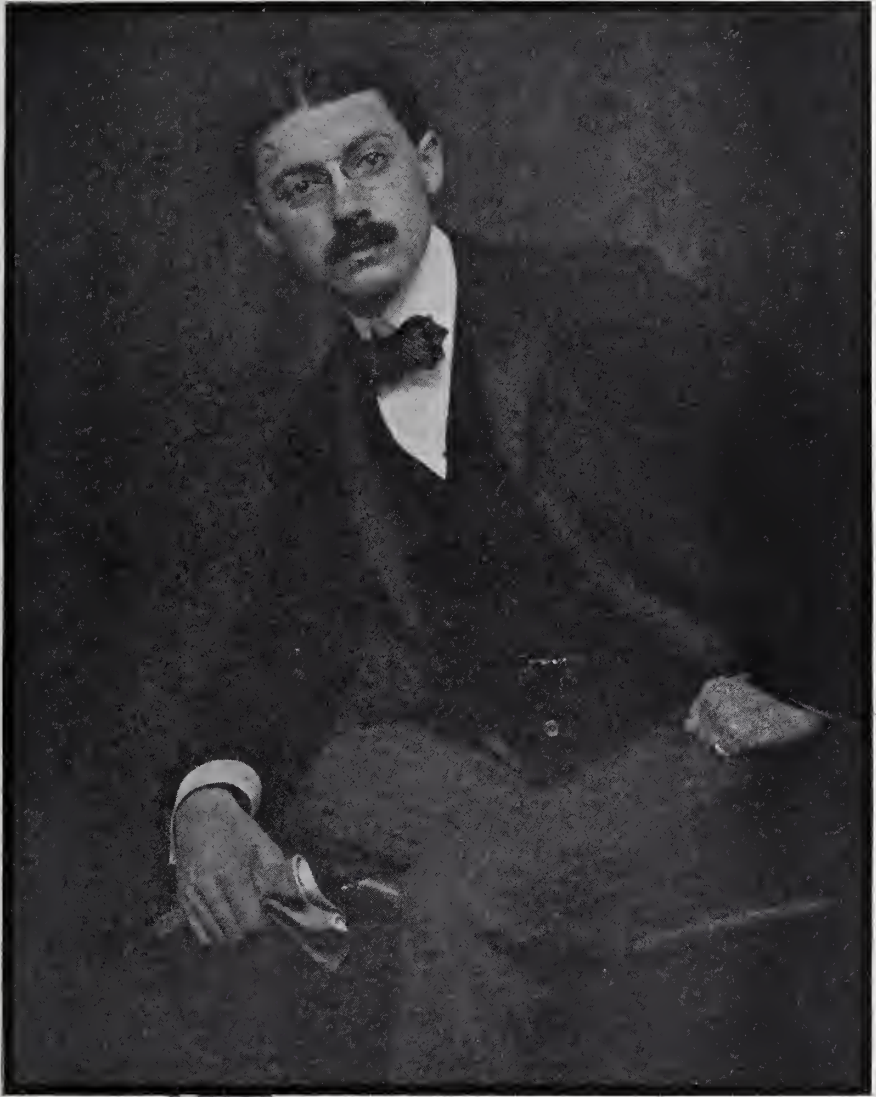
With regard to the contributions of those in the forefront of the British School, the honours of the portrait side again rest with Frederick Hollyer and Craig Annan. The former continues rightly his introspective studies of character. Save the wonderful capture of the hand in the *Portrait of G. F. Watts, R.A.* (219), there is nothing quite equal to the *W. Q. Orchardson*, by Craig Annan, of last year, although some will seek delight in the quaintly canonical *Portrait of W. T. Stead* (165). Craig Annan's portraits show an untiring zeal, and in lieu of studio lighting, he has endeavoured with much success to cope with figures in the open air.



5½ x 4.

STUDY OF A GIRL'S HEAD.  
By Ralph W. Robinson.

Salon, 67.



7½×6

PORTRAIT OF A GENTLEMAN.  
*By Zaida Ben Yusuf (New York)*

*Plat.*

As usual, George Davison's quota is a surprising series of ingenuity and tastefulness. He is always starting some fresh vein of versatility or some new technical enterprise that clinches admiration. Another portrait exercise, hung modestly at the end of the show, proves that his success in this direction in the previous exhibition was no happy chance, but that it can be repeated. It is with pleasure, too, that the admirer of Horsley Hinton's work will recognize that he has resisted the temptation to etherealize his finely-chosen landscapes. Perhaps on no previous occasion has he equalled the natural truth and beauty of such an example as the upright mill scene at the end of the room. H. P. Robinson gives of his best, and it would be hard to beat, for absolute sincerity to the laws of light, the well-named *Flecked with Sunshine* (185). One cannot help feeling that work like this holds the balance truly between the new and the old methods. It seems to erect a standard to be observed in any attempted development of a fresh style, and it can be seen that this faithful observance of truthful effect has been followed in the pair of meritorious studies by Charles Moss. A similar respect marks the work of Mrs. Dumas, and it is the note of an excellent little tone study by a new comer, Dr. S. F. Dufton. Holland Day has this year eschewed the enticing paths of the artificial Scripture play, and has sought refuge in mysterious character effects which do not invariably bear out the interpretation that he would fain express. He seems to love to make himself, his sitter, and the spectator *furieusement à penser* all at the same time. There are occasions when the feelings of the plain man, Philistine or man-in-the-street, demand some consideration. Funereal gloom and a suspicion of mawkishness become very leaden as conventional attributes of persons with the artistic temperament. They are neither the greenery-yallery people of Mr. W. S. Gilbert's satire, nor are they the mourners refusing to be comforted of Mr. Day's experience. If a strong suggestion of character be the motive, surely the combined subtlety and virility of a Hollyer hit the nail on the head. Intenseness should not be always confounded with morbid gloom, and it is regrettable that there seems to be a growing tendency to use coal-mine effects when it is the photographer's purpose to make some appeal to the imagination. Reginald Craigie's work this year has gained in distinction; but good though Ralph Robinson's *Study of a Girl's Head* (67) is, he has nothing to approach the *Portrait of a Clergyman*, seen in the previous exhibition. In *Behind the Scenes* (50), Robert Demachy has succeeded in accomplishing one of the most difficult tasks that could have been set. It is assuredly a Degas in inspiration. The problem of light would have baffled many a man, but Mr. Demachy has come out of the ordeal with triumph, and his work is one to be remembered. These are some of the names that come to the mind at once in thinking over the present Salon. Others suggest themselves, such as Frederick Evans, whose three examples cover a wide range of field; W. T. Greatbatch, J. C. S. Mummery, Karl Greger, showing a pleasing departure from hard and sharp methods; and Yarnall Abbott, whose *Shadows* (99) is in its way one of the best-posed figure photograms in the exhibition. It will now be convenient to take the catalogue and offer notes on the exhibits, following the alphabetical arrangement of the artists' names, thereby making reference both now and on any future occasion of easy access.



This work by Mr. Abbott consequently calls for first notice. It depicts a singularly graceful model akin in physique and drapery to a Leighton or Albert Moore type. The head is thrown back in shadow, and the general pose is one



of graceful abandon. The second, *Study* (217) of a nude figure crouching down with arms clasping the knees, does not, however, repeat the former success of arrangement, technically good though the camera work may be.



THE FIRST WALL OF THE SALON.

\*.\* By keeping these miniatures as much as possible in one part of the book we trust to make reference easier than it was in the last volume. While reading the Salon critique a book-mark should be kept in these pages.



John H. Anderson's *Group of Fishing Boats* (231), end on to the spectator, throws no new light on a tedious theme.

On the centre of the first long wall hangs Craig Annan's first exhibit, *Summer* (79). Here can be seen the full effect of sunlight with its corresponding difficulties of treatment. Behind the two figures on the garden seat the grass seems whitewashed in the strong glare,

and the composition sighs for some soothing colour relief. It is in no spirit of captiousness that one could imagine an improvement by the reversing of the two figures so that the light would first catch the girl in the dark dress. *En plein air* (139), and *Roses* (172) (p. 125), variations of a similar theme, are much more successful. These portraits of a girl standing and sitting in front of a background of stucco wall on which a tender creeper climbs, grow on the eye. Perhaps the drapery of the sitting figure, falling rigidly from the emphasized bodice line, leaves a doubt as to the precise means of support, but this is a minor objection only. There is not the quick sharp glimpse from shadow to light in *A Courtyard* (234), such as in the famous *In a Garden Fair* of three years ago, but the tiny work displays a similar attractiveness. The fifth example, *On the Elbe* (101), should be an object lesson to those workers who have a penchant for the sea alive with sloops or smacks. It is a cause for regret that this composition was not exhibited last year, when there were only too many of its kind, if not of treatment. Mr. Annan seems in this to have reached a perfection of





15½ × 13½. Carbon.

ROSES.  
By J. Craig Annan.

Saton, 172.

approaches the similitude of drawings in chalk. It is, however, doubtful whether obvious affectations of results achieved much better by the artist's hand should occupy the time of the serious photographer. Henry E. Davis's *The Hay Wain* (169) is overburdened with foreground; and Dr. W. Davis's *A Portrait* (192) relies for its effect on a chalky profile set harshly against a black hood and ground.

The paradox is pardonable, but it would be surprising if George Davison did not furnish a surprise at each successive gathering. There is no standing still or slackening of endeavour here. His ambitious experiments captivate us by their apparent facility. He is like the individualist in every art. The imitator presses close on his path, although he must find it hard to follow. When the French manufacturers pirated the invention of velveteen, the original discoverer turned the tables, with Yorkshire promptitude, by bursting on the markets of the world with his invention of plush. The row of five panoramic views seen on entering the room is a dainty *hors d'œuvre*. The cleverness of the series is compelling, and *The Thames at Kingston* (26) with its witching avenue of light is delightful. These novelties tickle the palate, but it is apparent that Mr. Davison takes his stand on No. 61, *The Long Arm*. With characteristic daring he has roofed in his work with an umbrageous mass that fends off the sunlight. The shadow of this canopy stretches down the foreground, but beyond, the eye is led to the moorland on which the shafts of light diverge, radiated by some passing cloud across the sun. The atmosphere seems to palpitate with shimmering glow beneath the long arm of the shapely tree. The purist may work himself up into a pious indignation as to the means employed to suggest this yellow, ivory air. Surely this similitude of real light should be its own justification. After this *tour de force*, *The Pine Glade* (127) seems only a second string, and *The Quayside* (57) uncertain. The small portrait study *Ruby and Eileen* (90) hardly prepares us for the challenging strength of the man's *Portrait* (237) hung by the door—another instance of Mr. Davison's infinite variety. Ten works attest the tenaciousness of Holland Day. His outlook on the world is visionary indeed, and *Vase Lachrymarum* (106) (*i.e.* with a tear-ing) might entitle most of the series. *The Young Sicilian* (141), wan and bedraggled, suggests the island's desperate vespers, but presently one observes the gilded classic columns on the mount, and immediately the train of thought is switched to Rome and the watchful vestals. From these mournful studies it is with genuine relief that *Curiosity* (222) is reached, in which the perpendicular shaft of light reminds us of Hollyer's device in *Portrait en Chapeau* three years ago. Unstinted admiration is won, too, by the direct cleverness of characterization shown in the *Portrait, Frank Eugene* (215).

Robert Demachy, like George Davison, covers a wide field. A decorative lunette, a calm sea, a nymph basking beneath a tree, a sulky Dutch girl, a tiresome silhouette, and the rest can all go by the board, but let us have left the superb *Behind the Scenes* (50). Counting the works on one hand that would be adjudged the most covetable, this glimpse of Degas would come very near the forefinger. The balanced figures in the path of the footlights are alive. The *Train* contains no more telling effects. The strong purple in *Mary Devens'*

*Portrait* (17), the blurry *Mother and Child* (181), and the somewhat commonplace *My Nephew* (227), come as a disappointment after the cleverness of her "Virginia" of 1899. W. E. Dowson completely loses his effect in *Winter in the Alps* (39) by the inharmonious light frame. Pierre Dubreuil's *Fantaisie* (166) is a weird extravagance, untrue in lighting; but Dr. S. F. Dufton's *Evening Reflections* (191), absolutely unforced and in perfect key, is among the pictures of the year, and Mrs. Alice Dumas, with the beautifully toned *Autumn Sunshine* (47), fulfils last year's promise. Works like these show the possibilities of the craft. They prove that simple subjects treated sympathetically and with respect for natural lighting make an immediate claim upon our admiration.

*By the Window* (15), by Miss Sarah J. Eddy, is a fairly interesting accomplishment. The woman's figure in the half-light sitting by the window, seems, however, to lack support. Even in the gloom which pervades the setting, the eye would surely have noted more than the camera. The outcry against ambitious ventures in decking out models to represent historic or legendary characters, would lose force if



8x6.

AUTUMN SUNSHINE.  
By Mrs. Dumas.

Salon, 47.

similar care to that evinced in Miss Eddy's *St. Francis* (33) was invariably exercised. She has quite evaded the suspicion of modernity, and the model of the kindly saint has been both well chosen and well posed.

Hardly so much commendation can be given to Rudolf Eickemeyer's *Madonna* (55). There is no gainsaying the grace of the mother or the sweetness of the child, but the figures seem to have no relation to the space about them. The impression conveyed is that of flat figures placed upon a flat ground. *The Path thro' the Sheep Pasture* (223) (p. 71) comes as a reminder of the heterodox display of colour fancies that aroused so much excitement last year. Frankly, we

like the effect of this crystal snow reflection. It seems true to the thing seen. Light and air are here—the experiment has been successful.

The four contributions of Miss Constance Ellis include a couple of portraits, a study in light genre, and a rather uncommon architectural scene. The last, *An Old House, Switzerland* (121), is somewhat marred by the dense blackness of the portico; otherwise it is quaintly decorative, and relieves the eye of any suggestion of the commonplace.

Charles Emanuel's scenes in Holland, which hang together on the first wall, are marked by much regard for good tone.

In this respect he has made an advance on his last year's exhibits. The *Outskirts of Ostend* (2) is a soft, a velvety setting. He has properly avoided forcing sentiment into the field labourers subject, *Toil in Flanders* (10). *Antwerp in Autumn* (13) is a spacious scene, and, nearer home, *Welsh Dunes* (7) displays some of the delicacy of a Frederick Evans.

Frank Eugene's point of view is less moody this year, if we except the glumness of *Miss B. C.* (11) with the forbidding hand. Praise must be accorded to *Miss Z.* (3) of the downcast look and easy grace. Another alphabetical title, *Mrs. C.* (21), has been given



15×11.

A SWEDISH ROADSIDE.

By J. C. Warburg.

to a tragic sitter, and again to *Mr. P.* (31), in which the suggestion of lines of cross hatching lacks justification. The last seems recognizable as a portrait of Alfred Stieglitz, so that the title is rather puzzling.

Frederick Evans has rendered many services to photography, and he has now placed the world in possession of the counterfeit resemblance of *F. Holland Day* (158). It is one of the commonest errors to picture celebrities by their work. The danger of disillusion is so great that editors have for years refused

to see their brilliant contributors in the flesh, and *vice versa*. Nelson and Wellington met each other once, and both had unpleasant memories of the incident. It is notorious that many writers of blood-curdling dramas are the gentlest, and stoutest, of men. With all these warnings in mind one could be prepared to find the *pater patratus* of American photography a hale and bucolic Falstaff. Mr. Evans' magnificent character presentation proves for once that a man's works can reveal him. Here is the face of an earnest seer and mystic, and the laws of physiognomy stand proven. After this the cool light of *Ely Cathedral* (119) and the subtle tones of *Sandhills in Sun* (218) seem so much by-play. Ransacking one's memory, it is true that last year F. Birchall gave a



WELSH DUNES.

Salon, 7.

By Chas. H. L. Emanuel.

loyal portrait of his master, but it has remained for Mr. Evans to produce an image which could be addressed as "Thou art the man."

An appropriate air of gloom marks Arthur Gleason's *Winter* (30). Randolph Goodwin's *Early Morning* (179) has been framed to carry out the idea of the subject of harvest labour, and two corn stalks are shown in relief in the metal frame. The strenuous Dobbins in the field suggest the fancy of framing a similar subject on another occasion in an old horseshoe.

The very tiny *River Mist* (180), by Dr. Knyvett Gordon, repeats last year's success, gained by an equally small portrait study.

A newcomer, J. M. C. Grove, sends four subjects. *Winter in the Wood* (41) errs on the side of evasiveness, but an *Evening in Winter* (56) is true; on the other hand, *Nightfall in the Harbour* (59) is suffused and dense; but a better

result is reached in *Evening Rest* (129). The frames of these earnest trifles have the eccentric appearance of wood with a layer of whitewash.

W. F. Greatbatch's works again command attention. His three works do not contain anything equal to *The Day's Work Nearly Done*, shown in the R.P.S. of 1899; but there is abundant evidence in each of extraordinary truth to light.

*A Village Workshop* (46) may repeat a well-worn theme—in fact, it is a pendant to *The Miller's Workshop*, seen last year; but there really cannot be too much work of this certainty of handling. This study of interior lighting is masterly; the eye does not fasten on conspicuous detail, although wheels, belting, lathe and vice are here. The effect of plain air occupies him in *A Warwickshire Orchard* (138) (p. 131). The shadow of the trees are thrown on the soft grass, but there are no startling lights or sooty masses. The sparkling reflections of snow in light give charm to *A December Sunset* (160).

Karl Greger's *On the Coast of Northumbria* (114), with the streaming light upon the sea, shows a great improvement on his previous exhibits. For the time being, he has apparently relaxed his hard and sharp methods, and the result proves the wisdom of the change. *Slanting Shadows* (122) is chiefly noticeable for the judgment he has displayed in setting the proper value of tone to be given to the sheep in the middle distance. The work comes as a reminder also that these animal subjects seem to have been generally banished from this exhibition, although it is only fair to state that the Salon has never worn the aspect of a sheep-pen.

G. Grimprel of Paris has the chance distinction of holding the first place in the catalogue. *Indolence* (1) has certainly the effect of rousing hopes and fears. It is a studio nude, and the flesh—save the black left foot—is treated to represent the surface of a plucked fowl. One asks oneself: Is the Salon going to vex the British matron this year? As we know, No. 1 is only a false alarm. The *Etude* (43) is much better, but *Rêveuse* (87) cannot possibly be construed dreamily. There is much more suggestion of Swedish drill in this figure with straining arms. Unqualified praise must, however, be given to the clever arrangement of the grisette in *Cigarette* (199) (p. 56). It is by no means original, but it is convincing.

*Hauling Timber* (153), by Charles F. Grindrod, suffers from diffuseness. The picture of the straining team dragging the load through the sunlit wood is excellent in depicting motion, but it makes one feel the difficulty of calling on the camera to register an impression in the same way as the eye would see it in one quick glimpse.

The really well-realized distance shown in W. Howard Hazell's *Misty Morning* (134) affords sufficient excuse for a title which has become tiring. Not that bogus improvements of the would-be-laureate order are to be desired, but iteration in anything becomes monotonous.

Beached sloops—another favourite accessory—are the staple of W. A. I. Hensler's *Low Tide* (74). An uncertain echo of B. C. Wickison's *At Verge of Day*, No. 214 in the Royal Catalogue of 1899, *A Forest Pool* (171) must be accounted.

In the previous exhibition Herbert Hess tried an ambitious theme purporting





19 X 11. Car.  
Small plate.

THE ORCHARD.  
By W. T. Crutketch.

R. P. S. 150. Mead.  
Sutton, 1985.

to illustrate the title *And yet had Love been Love he had not died*. In place of this we now have *In Arcadia* (168). Mr. Hess still fails to prove that space is of more than two dimensions, but the quaintly wrigglesome elves in his composition are very cleverly grouped.

Horsley Hinton has been long recognized as one of the head and front of the offending against hard and fast convention. Even more than others he has upheld the motto "L'audace; encore l'audace; toujours l'audace." Equipped with uncommon powers of tasteful selection, he has been fearless enough at times to defy both Nature and those who have pleaded for mercy in her behalf. It is therefore with unconcealed satisfaction that his admirers can examine the works



ON THE COAST OF NORTHUMBRIA.

Salon, 114.

By Karl Greger.

sent by him to the Salon on this occasion. The place of honour given to his *Summer Rain Clouds* (135), in the middle of the end wall, has not been usurped, but has been fairly won. Against a powerful sky a windmill stands, and the sail seems feathery and light. The stream, sedgy and weedy, truly reflects the light above. The banked shadows on the left and right are less true, but recall the effective artifice that Gainsborough uses in his Coast Scenes. Whatever means Mr. Hinton has employed to make the picture, he has succeeded in establishing a correctly attuned key. *Summer's Dawn* (71), packed with ferns, and the plan of subdued light is also true, but he wavers a little in *The Orchard* (164). A thousand silvery surfaces catch the sheen of sunset in *Sunset after Rain* (194), and many will prefer this beautiful shore scene to any other. *Under the Beech*

*Trees* (220) is absolutely unaffected in its treatment; and *March Flowers* (233), the least ambitious of the series, comes last of all. The collection contains two at least which merit encomiums similar to those paid by Mr. Gleeson White to the *Melton Meadows* of 1897.

In lieu of the five portraits displayed in the previous exhibition by "Histed," a name that has won much approbation, we have only one *Portrait of a Lady* (115). The many-lined and rugged face is short of a ruff to remind us wholly of the manner of the Dutch masters. It is more a Mieris than a Franz Hals, and perhaps still more pertinently a Hollyer.

Without the fruits of this distinguished worker's labours, the Salon would be indeed shorn. It has been well said that photography has suffered much by the establishment of a pernicious portrait convention too deeply rooted in the popular mind for Mr. Hollyer to pluck out. Yet he has won the suffrages of the best portrait painters, and eventually, perhaps, the public will unlearn its old foolishness. As usual, the series comprises both new and old work. The *Byam Shaw* (125) shows us a younger edition of a young painter, and the *Theodore Rousell* (149), a perfect capture of self-conscious alertness, seems of a few seasons back. But this consideration is beside the commanding merit of Mr. Hollyer's exercises. So long as the camera can be so cunningly directed as to register such insight into character as displayed in the *W. T. Stead* (165), the last word about portraiture does not rest with the painter. Here, surely, is the personification of that astute visionary. The nervous hand crumpling up the beard is a masterly index. *G. F. Watts* (219) occupies a fuller frame, and again there is a suggestive hand sinuously gliding through the loosened sleeve. Lastly comes the eloquent characterization *Aubrey de Vere* (230), completing an object-lesson which should profit many. Such a lesson, for instance, should not be lost on Clement Hopkins. His *A Dutch Girl* (45) seated sewing, wears the appropriately phlegmatic expression attributed to her race, but that is no reason—despite recent South African troubles—that her hands should be as black as a Kaffir's.

The work of Charles Job deserved so much praise last year that it is with pleasure one notices the excellent *Winter Sunshine, Portslade, Sussex* (161), a well arranged panoramic view and a clear objective. This takes rank with Mr. Davison's group of a similar class. *A Woodland Path* (177) has been already dealt with in the Retrospect. How far Mr. Job has been influenced by Turner's "Liber Studiorum" it is impossible to say, but he certainly suggests this admirable inspiration in the tranquil setting *Evening Calm* (214), hanging next to Mr. Hinton's *Under the Beech Trees*.

As one of the leaders of the American school, Mrs. Käsebier always enlists attention. To the critical eye, her technique is much in advance of her powers of composition. She shows a tendency as a rule to ignore the help of enveloping curves in grouping her figures. This year, however, she has sent the delightful *Mother and Child* (104), as it were, to prove the unjustness of such a criticism. Save the intimate portrait, *Mrs Lee and Daughter* (6), the rest of her contributions are single figures. *The Boy with a Hoop* (25) and the *Portrait Study* (23) call for no special comment. *Mr. W. H. Lee* (116) seems to have:

caught a typical American head with much truth, and there is equal insight of character in the portrait of *An Artist* (155). *The Long Coat* (126) is quite evidently her *tour de force*. A dandy stands in a darkened room that might serve for a condemned cell. The dim lighting apparently comes from the floor, steals up the long coat, and lingers about a perfect confection of collar and tie, finally showing the face of the complacent owner of the coat in the low footlight effect. The result does not get much beyond Holland Day's *Vase Lachrymarum*.

*A Wooded Streamlet* (96), by J. Kearney, jun., is spoiled by the inkiness of the shadow. *With Verdure Clad* (136) is of better tone.

Alexander Keighley runs the risk of losing his effects altogether. His three works bear—in fact, they demand—as close inspection as any in the room. But to stand and examine them from a distance is to see only a gloomy confusion of dim lights and deep shadows, rendered still more intense by the heavy-timbered frames. No worker of his accomplishment can desire to emulate the varnish laden landscape effects which one sees now and again in old curiosity shops; but the fact remains that this is the impression conveyed by two out of the three works in the present Salon. Solemnity is oftener majestic than funereal, but there seems to be a growing tendency on the part of photographers to treat every glade as a potential cemetery and every room as a death chamber or mausoleum in proportion to its size. The first of Mr. Keighley's examples, *Marsh Marigolds* (49), is the least forbidding. The subject contains a well broken foreground relieved by the flowers of his title. The lighting is suggestive of dreariness rather than mournfulness, yet beyond the fence the scene becomes dismal indeed. *A Host of Golden Daffodils* (209) reveals two blurred figures in a wood, an occasional patch of light, and will-o'-the-wisp flowers. We are in the descending scale of gloom. It is not helpful to *The Path to the Beach* (239) to be hung in the gangway nearest the door. In this, Mr. Keighley makes his final descent into darkness. Criticism of this kind would be lost on a man of less earnestness, and it seems a duty to warn Mr. Keighley against a development which is becoming deplorable.

W. G. Ladd's *Winter Evening* (235) is another illustration of the pervading penchant for titles suggesting discomfort and pathos. The reticence of the example must nevertheless be acknowledged.

*The Misty Morning* (140), by the Rev. F. C. Lambert, continues the series of grave and gray exercises. It is quite apparently a study in tonality, and a successful endeavour has been made to harmonize the mist with the washing-day produce on the clothes-lines to the right. Surely this unæsthetic combination was unworthy of the task. In the New Gallery last year, Mr. Edward Stott showed a picture which was the apotheosis of a washing-day. But he had colour at his command. The flapping sheets were prismatic to a gorgeous sunset. They were transformed. A clothes-line in a mist brings us back suddenly to dead earth.

A. B. Langfield is represented by only one example of the draped model exercises with which he has been so long associated. *A Pastoral* (85) does not show such an effective choice of form as has already been noticed in Yarnall



23½ × 17½. *Plat.*

IN AN ORCHARD.  
*By A. Horsley Hinton.*

*Salon, 1861.*

Abbott's Leightonian figure. The draping unnecessarily attenuates the left arm, and the pointed knee is much too insistent. Percy Lankester has been content

to send a simple placid sketch, *Peas Marsh* (78), not so striking a work as his "Eynsford" last year.

If Francis Watts Lee does not affect the mourning-note examples of some of his compatriots, he has none the less the kill-joy feeling. Hopefulness should certainly be suggested by such a title as *Convalescent* (35), but the photographer apparently wishes to convey the fear that the patient is going to have a serious relapse. This seems most likely, as the physical strain involved in sustaining the pose must be great. One cannot help feeling that this come-let-us-mourn-awhile work, which is so fashionable just now with American workers, must be followed soon by a strong reaction. Years ago a flood of screamingly farcical colour prints of trotting matches and nigger drivers swept the land. One hopes for a happy medium, but this present grizzling tendency of many American photographers shows that extremes of humour and grief are preferred.



EVENING.  
By Hy. C. Elliot (Naples).

*Jupiter* (163), by Miss Marie Léon, is a patient and careful photogram of some pet lizard. The good craft displayed shows promise of advance. In place of a shipping and steam subject, C. B. Lewis has been satisfied with an un-



14×10 $\frac{3}{4}$  Carbon.

A WOODLAND PATH.  
*By Charles Job*

Salon, 177-

pretentious trifle, *Thistledown* (174); and Ernest Marriage's *Madame X.* (51) is a straightforward, if prosaic, piece of portraiture, in which he has apparently found relief from his specialized subjects.

Charles Moss has certainly won high honours this year. His work of the previous Salon was marred by an apparent inability to avoid black splotches, which threw his work entirely out of key. This obstacle, over which so many workers boggle, has been quite overcome on the present occasion. The two works he has sent show an astonishing advance. There is, perhaps, no more

subtle study of a sky in the exhibition than that treated in *The Sea Shore* (94). And in true tonality the picture yields to none. He has established a perfectly correct harmony between the sea and clouds. The glintings of the silvery light that catch the crests of the waves are tenderly suggested. Here is no moaning or sorrowful note. Grandeur and majesty are to be interpreted. *Thunder Clouds* (183), hanging on the opposite wall, will be preferred by some. Again he has made a true study of a sky; this time menacing, and ominous of the coming storm. It is not unlike one of Constable's commanding compositions, but



9½×7½.

TYPE OF CANADIAN BEAUTY.  
By J. Caswall Smith.

Plat.

the medium here used tends to theatrical rather than dramatic treatment. The foreground with the winding stream; the long stretch to the horizon, and the homestead shadowed by the arching trees, are all well done. A painter would have rearranged the somewhat jumbled roofs to the right, but Mr. Moss has done his best to tone them down. Altogether the two works reach a very high level, and it is to be hoped that they promise other worthy examples by Mr. Moss in the future.

As an exposition of direct workmanship, J. C. S. Mummery's *Low Tide at Leigh* (53) is a very satisfactory reply to those who wearily despair of the





8x6

THE WHEELWRIGHT'S SHOP,  
*By W. T. Greathatch.*

unaided powers of the camera. This bright and cheerful expanse of shore and illuminating sky serves as an antidote to some of the tearful experiments we have had occasion to describe. With Karl Greger's coast scene, this shares a high position among the works of the earlier manner.

Three American ladies occupy the next three places in the catalogue. Miss Ida Palache's *Romona's Pool* (143) is a decorative panel showing the dragging shadows in the water. The *Portrait Study of a Child* (52), by Miss Anne Pillsbury, hanging beneath Mr. Mummery's subject, is daintily treated and is a sympathetic note of childish shyness. A great improvement would have been made by reducing the line of the stiff starched frock, extending much beyond the shoulder. The clever portrait by Miss Virginia Prall, *La Rêveuse* (112), the second of the name in the exhibition, does not prepare us for the shock termed *Consolation* (182). Coiled on the ground, some contortionist is receiving scraps of the title from a draped spook on the left. It would be impossible to accept a replica of this conception in oil, water-colour, chalk, or wash. Why, therefore, photograph it?

C. Puyo has added more to the gaiety of the Salon on previous occasions. His glimpses of nymphs in some private Arcady are always interesting, if sometimes disillusioning. Once only are we favoured in this present exhibition with a view of his enchanted land. *Aubade Matinale* (203) reveals a graceful woodland fairy in sweet disport, and the spirit of the romantic idea has been uncommonly well interpreted. It is devoid of that air of make-believe which is the mark of most of the experiments in this school of work. Curiously, the little essay in modernity, *Fleurs d'Avril* (208), is not so convincing. The candle-light effect *Lueur de cierge* (92) contains lights that refuse to lighten darkness. Much more true is the *Coin de loge* (18). Save the winning expression on the face of the figure in the *Portrait de Femme* (40), the note of rigidity is much too insisted upon. We like the clever lighting of the queenly head in *Reflets* (82), but *Profil* (216) unnecessarily crowds its frame.

R. Rankin's *In Rochester Cathedral* (123) is one of the very few architectural examples admitted by the Hanging Committee. A veto on this class seems to have been forcibly pronounced, and it is presumed that this exercise was allowed only on account of the finely rendered lighting that has been carried out in the experiment. The row of cane chairs in perspective, broken by a few seats piled behind, is by no means a picturesque adjunct.

*From a Thames Warehouse* (147) (p. 143), by William Rawling, is a novel adaptation of the idea first started by Craig Annan of looking from darkness into light. There must be many taking views of the Thames from the high storied wharves, and Mr. Rawlings has probably started a crowd of imitators already.

Robert Redfield's *New England Hillside* (204) has an interest apart from the well selected undulating scene of pastoral land. It helps to prove the aptness of the name given to that country across the Atlantic which reminded the first settlers of their old home. The simple little miss of Miss Janet Reid, *Iris* (198), makes another pleasing break. A fair portrait, *My Wife* (207), by F. S. Robbins, has been tastefully framed. Duncan Robertson's *Evening on the Dove* (157) has the distinction of outlying in blackness anything else exhibited. It is not

relieved by being hung in one of the darkest places in the room. The rippling shadows in the water of *In Scarboro' Harbour* (170), by A. H. Robinson, lend a decorative air to a commonplace subject, and recall the numerous similar treatments which the previous exhibition contained.

H. P. Robinson again proves his right to be considered in the most literal sense an artist of light and leading. Four works attest his faith in his belief that the camera is able to express the thing as he sees it and as he wishes it to be seen. The downright straightforwardness of his methods lays bare the difficulties and the triumphs of the art. Take *The Blackberry Gatherer* (144). The graceful



FLEURS D'AVRIL.  
By C. Puyo.

Salon, 208.

figure in the centre stands boldly and truly in the strong sunlight. The coal-black foreground refuses, nevertheless, to be in the picture. Again, too, *The Starling's Nest* (213) displays one of the most effective studies of a figure in sunlight that could be imagined with similarly incomprehensible patches of black. *A Dream of Fairyland* (229) has neither the merits nor defects of these, and there is an over registration of detail that destroys the sense of spaciousness or any central idea. But unreserved praise must be given to the masterful *Flecked with Sunshine* (185). This excellent realization of its motive cannot be too highly acknowledged. It proves that at the right moment the camera can conceal its weakness, and in the hands of a capable director achieve an astonishingly true result. The passages of light from left to right lighting up the central figures, glinting past the palings and flecking the tree on the left, are as unerringly translated as in a vivid *plein*

*air* scene by Mr. La Thangue. This is exactly the kind of work to make one sanguine as to the possibilities of photography. A vigorous self-denying ordinance by which a worker would compel himself to be represented only by a successful picture of this order of merit would go far towards justifying the craft in the eyes of its prejudiced opponent. The first and last of Ralph Robinson's quartette are much superior to the remaining pair. As remarked last year, this photographer finds much difficulty in keeping down the invading black masses that insist on throwing his work out of tone. *Come along* (80), for instance, is entirely spoiled, in our opinion, by the staring contrast between the white pinafores of the children and the unnecessarily black dress. Again, too, the dark bankings on the left and right of *The Silent Pool* (89) serve only to broaden the sombre frame of the well chosen and well lit scene. His two portraits are much to be preferred. There are not, however, the decorative grounds which made his exercises so striking last year. The *Study of a Girl's Head* (67) (p. 112) is charmingly executed. The downcast profile receives the softest of lights, and rare regard for gradation is shown. The light on the hair enhances its beauty, and altogether the portrait is one of the delicate fancies of the display. The *Portrait of a Little Child* (221) is so winsomely posed that one would fain have noted a softer ground against the child's light robe.

Mrs. Russell's exhibits are increased this year from one to three. All hang on the "water-colour wall," the first two being placid exercises in a blue medium and betoken an affectation of hand-work. *A Bit of Delft* (16) is the better of the two. The third, *Master J. P.* (29), sets down the portrait of an ordinary bright boy. Two more Americans follow. The soft texture of the little *Girl in White* (27), by Mrs. Sarah Sears, have been treated with more than ordinary skill, and Mrs. S. B. Simons' *Girl with a Violin* (68) is also commendable as a sound and distinct piece of portraiture.

Miss Bessie Stanford has essayed a very ambitious task in *When the Heart is Young* (93). The light streams through the window of a room upon two children playing at ball. One can readily imagine such a scene on canvas, but here, despite a certain cleverness of arrangement, the silhouetish result is an unsatisfactory substitute.

Edward Steichen of Milwaukee seems determined to be considered a stylist. Each work is signed in pencil with a self-satisfied monogram, suggestive of a narrow plank, the top and bottom of which hold one initial letter. He leads off with a *Self Portrait* (24). The mark of this is a graceless *déshabille*. Toward the end of the room is to be seen *Nocturne No. 12—Miss G.* (236), a decidedly better work. The head of the pianiste is in agreeable shadow, and the graceful arm and lithe figure are well denoted. *An Arrangement in Tone* (238), a narrow panel portrait, deserves its title.

The *Drawing Lesson* (73), by Edmund Stirling, is a natural study of a nursery subject which just realizes its motive. The earnestness of the child labouring over a drawing-book on a low stool is capitally caught. His *Old Wedding Dress* (105) is enigmatical. It is impossible to know whether the lady is wearing the pleasing relic, or whether it is hung out as a background.

The background difficulty is much evident in Frank Sutcliffe's *The Fisherman's*

*Daughter* (107). The figure is shown in a reverie near a luminous scenic effect, which seems to illustrate a triumphant procession of sea-serpents over rows of obedient molluscs. The result is much more theatrical than sincere.

With a little more care in differentiating the black ground from the coat of the sitter in T. Lee Syms' *A Portrait* (60) a great success would have been achieved. As it stands, however, much commendation must be given to the excellent modelling of the head and hands of the interesting character chosen.

The *Autumn Mists* (159), by W. Thomas, has provided an unambitious essay,



8¼ × 6½.

FROM A THAMES WAREHOUSE.

Salon, 147.

By Wm. Rawlings.

and the atmospheric study quite fulfils the limited demands made upon the photographer by himself.

*The Downs* (58), by Henry Troth, has an affinity to some of Frederick Evans' examples. The precipitous slope on the left, with the masses of torn and dragged bushes, make an effective setting for the glimpse of distant sea. There is a sketchiness about John C. Warburg's *Carpenter's Shop, Holland* (151), which unduly suggests methods foreign to photography.

*A Shaded Walk, Auray* (108), by the late W. J. Warren, reminds us of the departure of a sincere worker. It shows that up to the last he struggled with the difficulty of problems of strong light and shade. Last year we had occasion to comment on examples which showed that the task was sometimes too hard to be overcome. The present exhibit proves that more success was beginning to reward

the photographer's labours. The jumble of pathetic and irresponsible figures walking in the shade to the light beyond apparently impressed him, but the future worker should make a better selection.

Miss Eva Watson has wisely eschewed woodland scenes this year. Her four portrait studies, whilst uneven in merit, make a series of conscientious efforts. The first, the *Lady with a Cat* (77), is a harmless exercise corresponding to the *Lady with a Parrot* of 1899. However true to life the *Child holding Oakfringe* (133) may be, the *gaucherie* of the sitter is not pleasing. The *Head of a Young Girl* (177) is much better, and the sweetly-posed *Mother and Child* (84)—the mother faintly suggesting Mary Anderson—is delightful.

A very high level of accomplishment has been reached this year by Miss Mathilde Weil. The *Song of the Meadow Lark* (72) is an especially tasteful composition. The unaffected grace of the two reaper girls walking homewards makes a sure appeal to the imagination. Perhaps the hook which the younger one carries should have been less black—again one realizes the want of colour—but the picture generally is very attractive. The *Lady with a Muff* (102) is one of the best women portraits in the show. It is what a lamented critic was wont to describe, when he had only a famine ration of adjectives left, as “stunning.” The play of silvery light on the handsome face, along the velvety softness of the costume and on the ready greys of the muff, is beautifully rendered. A certain cleverness of pattern is the mark of the seated child figure with an open book. *Eleanor* (131) and *Two Little Brothers* (287) has an engaging reticence of treatment.

J. B. B. Wellington still regards sky and air, and all that comes between, with a dispassionate gaze. On the present occasion he has been struck by the incisiveness of figures looming forth from a lifting fog. *A Foggy Morning, November* (212), in consequence, is devoted to the strong registration of this contrast. Miss Edith Willis, too, has been unable to avoid the attraction of mist. *A Light above the Mist* (119) is the last of a numerous series devoted to barometric depression.

Lastly, we come to the markedly individual work of Clarence H. White, an American who has developed into a leader of style. Whilst lifting himself clear of the Gethsemane gloom that pervades much of the work of his predecessors, he has established himself as an apostle of low tone. His wistful models peer out of tender half-lights rather than from melancholy night. Yet a note of sadness seems inseparable. The consideration of the six works sent to the Salon by him this year enforces a suggestion which the conscientious critic must frequently make to himself in going the round of the exhibition. Why not hang the contributions of the best men together and make the collection a sequence of one-man shows? The haphazard and none-is-afore-or-after-another method of hanging is an unnecessary parade of clubbable good-feeling. To see the Davisons, the Hintons, the Hollyers, the Evans, the Robinsons, the Craigies, the Days, the Demachys, the Puyos, the Whites, and the rest of the assemblage of talents hanging together and separated by the humble strivings of mist-worshippers and forest lovers, would be of direct usefulness to all concerned. There are six leaders of landscape-painting who annually hold an exhibition in the Dudley Gallery

and follow this method of hanging with marked success. It does not happen that the same position is invariably occupied every year by the same painter. Lots are drawn for choice. One cannot refrain from conjuring up the improved spectacle of a Salon rearranged on these lines. The effect would probably be to make some exhibitors withdraw their less meritorious examples before the opening day; but this would admittedly be salutary. Under the present arrangement a small walking tour is necessitated before the visitors can grasp the value of the six examples contributed by Clarence White this year. He opens with

*Elizabeth* (4), an entirely unevasive portrait of a comely-shouldered woman with her back to the spectator. The next, *Lady in Black* (69), makes a plunge into much darker depths than usual. The effect seems frankly Whistlerian. The face comes out of the darkness and the black of the dress is not lost in the night, yet Miss Weil's sable theme appears more satisfying. The *Camp Chair* (70) is bright by contrast. The grey clad sitter wearily leans across the back of a chair fronting the spectator. A sharpness of white line against the dark cabinet beyond diminishes the sense of depth of space, and the irreverent will not resist the temptation of wilfully mistaking the fan-stem for a churchwarden pipe. The intense model



9½ × 6¾.

THE PICTURE BOOK.

Bronide.

By the Countess Loredana da Porto Bonin.

here portrayed reappears in the *Girl with a Pitcher* (111), an absolutely true effect of the subtle lighting, nor is it possible to escape the pathos and sincerity of *Waiting* (167). How far Mr. White is aided by the sympathetic insight of his model it is impossible to say; but it is safe to affirm that search could be made for a long time through artists' studios before a sitter could be discovered to answer the painter's purpose as thoroughly as this. Mr. White's last exhibit nevertheless is his triumph. *The Boy with a Waggon* (205) sets down once for all the half-conscious shyness of a child. The little figure stands at the

open door with his toy in front of him. It is apparent that in the midst of his complete surrender to the fascinating waggon someone has broken through the spell. At the chance word the child, perplexed, stops short, and the theme seems borne out by the dazing light that glints across his face. To stand before a work like this is to feel that the last word on photography does not rest with the undiscerning pessimist.



To turn for a moment to the mounting and framing. The contrast between the two exhibitions is very great, partly because of the nature of the wall-coverings, and partly because of the mounts and frames themselves.



The permanent and rich wall-covering of the West New Gallery, suitable enough for gold frames and paintings rich in colour, is very trying to many of the photograms, especially when one wall, bright with sunshine, is reflected in the glass of the pictures on the opposite wall. The lighting and reflections at the New are much more trying than at the Pall Mall Gallery, wherefore the unglazed pictures have a very great advantage, and exhibitors for next year should very carefully consider the advisability of sending their prints without glass.

The extensive adoption of the *passee-partout* style of mounting, with a toned cardboard, a

6½ x 5.

A HEAD.  
By Philippe.

Carbon.

glass, and a gummed paper-binding, has helped the Linked Ring to "decorate" its walls more pleasantly than is possible at the Royal; but at neither show is the actual framing of a novel or startling character. The worst examples are due to ignorance rather than eccentricity, and they mainly consist in framing blue, starved-looking bromides or platinum in heavy, yellow-brown frames, which make them look bluer than ever. In exhibitions where the walls





5 1/2 x 3 1/2

THE OLD PIANO.  
*Frank M. Swcliffe.*

are warm-coloured, and where warmth pervades the bulk of prints and frames, it behoves the exhibitor of cold-toned work to see that his print is strong, with unmistakable black in the shadows, instead of a mealy blue-grey, and to protect it from the reds and browns around it by a frame that is strong, and cold in tone. In some cases, undoubtedly, the frames are what the exhibitor had on hand, and may have been chosen for different prints. Their use is simply a piece of economy, but unwise in these days when an exhibited work must have *every* advantage that can be given to it, if it is to hold its own.



MISS JULIA NEILSON AS CONSTANCE.  
*By Robt. S. Johnson.*

Not only must the frame be made to suit its picture, but also to suit its exhibition; and here is illustrated the want of judgment of one or two men who sent the whole of their work to the Salon, and arranged that the “rejected” should be transferred to the Royal. Apart from the discourtesy of such a pro-

ceeding, it implies a confession that the exhibitor has not done all in his power to give his work the best chance; unless, indeed, he contends that he prepared it for the walls of the Salon, not knowing what the tone of the new Royal Gallery would be.





10½ × 8½.

MISS LILY HANBURY.

*Plat.*

*By Histed.*



14x10 $\frac{3}{4}$ . Plat.

H. SNOWDEN WARD. .  
*By Fredk. Hollyer.*

R.P.S., 296.

ground jump out of the frame has been wholly restrained. Breeziness of atmosphere has been well realized. The Jacob's ladder effect in *Sunshine and Mist* (273) is harsh enough for an old woodcut, but a really fine shimmering light has been caught to decorate *A Portrait* (297). Injustice to his merits has been done in calling undue attention to the oval *Elaine* (326) that tops the centre of the tier on the long wall.

Much the better of Fred. Dean's pair is *Summer Time* (269), which might with advantage be tried again to overcome the obvious difficulties of proportion. W. Millner Knight's little fresh exercise of the sea, *An April Morning* (43), is true but hard. Charles H. Oakden's single exhibit, *Between the Chantry's, Winchester* (45), shows much painstaking observation and the selection of the right moment to give proper effect to the architectural beauty of the famous subject. *An Old Gateway at Altenahr* (46), by W. E. Dunmore, is unnecessarily jumbled and heavily framed, and R. S. Webster's *A Study* (47) calls for no special comment. *Golden Harvest* (49), by T. E. Corney Wilson, pays tribute to the Greatbatch exercise of last year. His *Light at Even* (155) is given a high trial by its juxtaposition to



17½×8¾. Carbon.

THE GOLDEN AGE.  
By W. M. Warnicke.

R.P.S., 17.

C. F. Inston's sea piece. Two swan pieces by C. M. Wane are quite out of key ; his portrait of *Fred Painter* (50) shows that interior lighting is a wiser occupation.

Bernard Moore's *The Boat Builder's Yard* (51) is much too detailed and ill arranged.

Gum bichromate has a useful disciple in Philippe Mathy, whose *Prière avant le repas* (52) comes very near perfection of truth. The grouping of the humble peasant family is almost too good to have been discovered in real life. The one defect of the picture is the treatment of the dark angle of the cottage. Instead

of depth the opposite feeling is conveyed. The corner appears to come forward into the middle of the room. Three small works by Henry Smith make no special appeal. Miss Catherine Edmonds' *A Violinist* (58) has not been captured in an easy pose ; the polished surfaces of *The Mirror* (268) show a much happier result. *The Incoming Tide* (56), by G. M'Donald, is ordinary.

Three Americans take the next places in the catalogue. Miss M. Weil sends seven contributions. *The Song of the Meadow Lark* (136) has already earned our praises at the Salon, but she has done a wise thing in photographing one of the graceful figures of this work separately and making it the motive of



□ 9 $\frac{3}{4}$  × 7 $\frac{1}{2}$ . Plat NORTH AISLE WINCHESTER CATHEDRAL.  
By Chas. H. Oakden.

*Across the Fields* (278). This beautiful head above the line of the horizon, and set against the glow of evening light, is much the best of her work this year. The half face affectation of *Miss M.* (265) seems trivial after this, and her other portraits suggest yielding to the fancy of the sitter rather than to her own judgment. Exception must be made, of course, to the *Lady with a Muff* (280), another edition of the Salon example.

Six works by Frank Eugene seem strangely ill at ease in their old-fashioned surroundings. The swimming drapery of *Hortensia* (58) is a very winning fancy. Passing by the gloomy portrait *Mr. R. N.* (73), the forced tragedy of *Hermione*

(75) is reached. It is hard to imagine that this lugubrious effort is the work of the man responsible for the decorative charm of *The Misses T.* (175), or the placid grace of the *Madonna of the Vine; Rest* (181). A capital study of a dog is an adjunct to the portrait of *Mr W.* (199.) This annexation of the alphabet for titles is becoming a serious American aggression. It is to be hoped that reprisals will not ensue. One shudders at a collection of portraits containing a score Mr. W.'s.

Rudolf Eickemeyer's *The Path through the Sheep Pasture* (59) (p. 71) seems a less successful edition of the Salon example. James Patrick's sheep study (60) has been dignified by reproduction in the catalogue; his *Home-ward from the Plough* (169) is much too obscure in the treatment of the hedge on the right. This banking up of forbidding black masses is illustrated to its full extent by the late W. J. Warren in the paradoxically titled *Whitewash* (61). *The Thames Embankment* (212) is less gloomy, but we would best remember the worker by the fairly well attuned *Whitby* (146). The good tone of H. Stuart's *On an Essex River* (64) is to be commended. A weak portrait by L. W. Munro follows. It is difficult to reconcile the halting treatment of Niels Fischer's *Trafalgar Square* (66) with the cleverness of *Près Dax* (116). Eleanor M. Guy's *A Village Worthy* (69) is typical of hundreds of others. If she can continue a series of portraits, however, of the standard of No. 322, there seems to be a good future in store. This is unquestionably one of the best in the exhibition.



Plat. A VENETIAN WATERWAY. R.P.S., 24.  
By Percy Lewis.

Despite the numerous examples of woodland in light experiments submitted by J. Page Croft, it cannot honestly be said that he has succeeded more than once in establishing a convincing result. This praiseworthy specimen is entitled *Golden Sunshine* (290), which the carbon treatment helps greatly. Of the portrait examples *The Secret* (321) is unusually good. The figures of the two mischievous girls are like those in Craig Annan's garden scene in the Salon. What the secret may be we know not; but to hazard a conjecture, it may have something to do

with the champagne bottle in front of the sitters. Possibly, one girl is telling the other that it is the first time she has broken the pledge. The colour experiment *Anemone Leaves* (192) serves only as an awful warning.

Passing by a commonplace *Spring Evening* (74), we reach W. G. Harrison's reflecting *Lake of Como* (76), and the more successful of J. Kearney's pair *The Church Lane* (77), a strikingly well done avenue of light and shadow. *Sunset, Lac Lemay* (78), too, by Duncan Robertson, is the most tolerable of his three

exhibits, although we cannot accept the steamer in the foreground with its hard lines as a thing of beauty.

Weak lighting and careful detail mark F. Graves' *In Arden* (79). *Kundry* (96) is a confusion of blurred figure and incisively cut leaves. Neither can *Faggots* (166) be commended, on account of its straight monotonous lines of trees and black bundles of wood. This penchant for blackness is again displayed in *The Edge of the Forest* (229). The ungainly boat in the foreground of *By Tide Forsaken* (80) diminishes the success of the work of G. Walford. He must beware of the terrible shadows shown in *Shady Pastures* (223).



HARBOUR GOSSIPS.  
By A. H. Robinson.

R.P.S., 19.

Philipp Ritter von Schoeller's dog studies are amusing in their way, but unworthy of a man capable of such a wonderful grasp of atmosphere as that displayed in *A Winter's Day* (99). *A Severe Grandfather* (235) is a hard portrait. *My Best Friends* (240) is very good, and gives his power of realizing dogs an excellent opportunity. *In Memoriam* (84), by A. Sadler, is a fair interior. The black trees of J. C. S. Mummery's *Paglesham Pool* (85) are too conspicuous. *Willy Lott's House* (p. 171) confirms our former favourable impression. *Leigh Ray* (128), too, is commendable.

The three studies by E. C. Fincham, including *My Mother* (285), seem merely complimentary. A dull and ordinary view has occupied Alfred Loughton in





17 1/2 x 8 3/4

WILLY LOTT'S HOUSE,  
*By J. C. S. M'namery.*

R.P.S., 97.

*Nave Aisle, Southwell Minster* (88). A similar observation applies to *The Shambles, York* (183).

The first of Charles F. Inston's examples is perhaps the only successful study of sheep exhibited. *Towards Home* (89) suggests motion, and the flock is kept in the frame. *Summer Showers* (100) is fairly good, save the tendency to emphasize the hay cart crossing the bridge. Passing by *Young Waltonians* (132), the straightforward atmospheric study *Clearing Up* (144) is reached, proving that a man can be "photographic" and convincing at the same time. Unqualified praise must be given to *Whence and Whither?* (151), (p. 173). This fortunate glimpse of majestic sea dappled by silver light is, in our opinion, one of the really great works of the year. Often as the sea has been photographed with a view to emphasizing its various aspects, we remember no picture that has given



8x5. Plat.

WHEN LENGTHENING SHADOWS FALL.

R.P.S., 120.

By T. Lee Syms.

us the moving swirl and irresistible power of the wave that is not breaking, that merely lifts itself and moves onward. Somewhat akin to this, though different in its total intent, was the wave under R. Demachy's *Fishing Boat* of last year (*Photograms of '99*, p. 188), and another comparable example is in one of Geo. Davison's little panoramas in this year's Salon. Neither of these attempts the reserve, the grandeur, and the power of Inston's single wave. The Westminster river scene, *Clad in the grey robe of the mist* (213), has the drawback of excessive contrast; and *Homewards* (217) requires overhauling in its exaggerated perspective of the returning cattle. A worker of Mr. Inston's standard should subject his works to a severe preliminary test and send only his best for exhibition.

The note of W. A. Clark's *Undercroft, Wells* (90) is an appropriate coolness. S. Thompson's *Home of the Water-hen* (91) does not call for comment. Francis

Bishop's *River Lea* (94) seems as hard as steel, and *A Welsh River* (145) proves that the scene attracted him by its colour and not its form. As the photogram does not realize the first, and the second is non-existent in this, the selection should not have been made.

Dr. John W. Ellis' *Volca Chamber* (95) wins a certain attraction on account of the unusual architectural beauty chosen. Thomas Carter again sends evidence of his devotion to sheep in *Sundown* (98). The animals did not deserve the trouble. M. Tuke Tylor's pair are small and unambitious. So, too, is S. A. Pitcher's *Crypt, Gloucester* (102). E. B. Rock's *Evening, Lake Lothing* (104) contains an ill-assorted foreground and a conspicuous boat quite out of key.



*Brom.*

WHENCE AND WHITHER?  
By C. F. Inston.

*R.P.S., 151.*

"*Chic*" (105), by J. B. Thornley, has the merit of precisely interpreting its title. An example like this makes one sigh for a little more *esprit* generally. As penance he gives us the straitlaced *Puritan* (176).

Alexander Keighley's *The Passing Bell* (149) (p. 175) has already been discussed. Frankly, his exhibits leave us with a feeling of disappointment. He has evaded any suggestion of light and joy in his frames. *The Canal Bridge* (108), good in form and composition, has no atmosphere that can be recognised. *Flowery Meadows* (138) demands a Greatbatch. *Apple Blossom* (252) is much the best of the quartette.

H. Walter Barnett's *Portrait* (109), already noticed, looks uncommonly well here. The second example (No. 124) is a clever exercise in sinuosity, and the graceful figure, although not carried out in alphabetical title, might well represent the letter S. John M. Whitehead's two flower studies are quite in his well known



6½ x 2½. Plat.

SCHOOL BOY.  
By Chas. Sweet.

R.P.S., 287.

manner. We hope that the dismal foreground of the *Path in the Woods* (160) will not be repeated on a second venture.

John H. Coath has had the courage to send a nude. *What is it?* (111) is a clever capture of a group of sea urchins, but the precipitous wall of sea, stopped only by the top bar of the frame, is not convincing. Dr. Detlefsen's three are only fair. The evasive *Vivian* (289) is the best.

We now come to the works of E. G. Boon, and look in vain for the shore scene (p. 81) that still remains his best work of the year. The rejection of such a work by the Selecting Committee is one of those unaccountable facts that are the more puzzling when we know how carefully the selection was conducted this year. Had Mr. Boon's work been all of equal merit and interest, one could have understood the rejection of one piece, but when the nine accepted subjects include eight in a style already well known, it seems strange that we miss one of the two really new and really powerful works. His first two, *The Return* (106), and *Signs of a Breeze* (119), show a return to his earlier manner, and are forced in their grouping. *A Corner of the Port* (129) gives a sense of decoration, and this feeling is induced by *The Road to the Beach* (193). *An Alpine Post Office* (251) is comparatively trivial, and *A Side Street, Coscia* (261) and *At the Village Pump* (272) seem unworthy of his great reputation. As for *Dewy Pastures* (200), we are pained to see that

Mr. Boon has succumbed to the spectacle of sheep with white lines on their



23 $\frac{1}{2}$  x 15.

THE PASSING BELL.  
*By Alex. Keighley.*

R.P.S., 149.

backs to the *n*<sup>th</sup> time. Let him by all means cultivate his gift of portraiture so strikingly displayed in the last and most worthy specimen of his powers, *My Dear Lady Disdain* (325) (p. 80).

W. J. Croall's *Evening on the Sand Dunes* (130) obviously fails to hit the mark. We have heard of *lucus a non lucendo, non lucus a lucendo*? Where is the moonlight that should come from the moon? *Sunshine and Shade* (187) is divided into two parts, and there is a new version of last year's spectral dog in

*Who Calls?* (249). There is a feeling, too, of a solid and not a liquid sea in *On the East Coast* (274).

J. Scott's *First Beams of Day* (135) at first appears ordinary, but improves on a second inspection. *A Country Road Scene* (172) shows no new view of life, and George Thompson's *St. Michael's, Le Puy* (137) smacks of the holiday exercise. J. B. Johnston has tried to realize a good setting in *The Smithy* (210). He should attempt it again, and avoid the black intenseness of the recess behind the blacksmith.

James A. Sinclair's four photograms are apparently the fruits of travel. *Water Carriers* (143) catches the pictur-



17½×14.

PORTRAIT OF A LADY.  
By A. Cochrane.

R.P.S., 238.

esque scene just at the right moment, and the two *Scavengers* (189) are taken quite unconsciously, although it is a pity that the much taller man should have been nearer to the camera. The two Spanish scenes cry out for colour, especially *Rough Pastures* (203), in which one can picture the shepherd as he ought to appear, and not as Mr. Sinclair has rendered him.

With commendable judgment Charles Job has chosen to maintain his reputation by two works that should not diminish the good opinion expressed in this volume last year. *After Rain, Evening* (148) is a tender symphony of river reflection treated with exquisite taste. His second exhibit, *Evening Mist on the South Downs* (153), vindicates the word 'mist' more than anything sent this year. The title is so often misused and misapplied. It

covers up any fogged effect and many a weary failure. Here it is truly applied to an atmosphere laden with opaque light. The team of oxen advancing towards the light are almost perfectly in tone; the only criticism that will be levelled is that the perspective of them has not got rid of the railway train idea. But the picture is unique. This provides another claim to a distinction which the Society has not allowed.

As remarked last year, J. B. B. Wellington shows a tendency to take notes of every inch of ground in front of him. *Stanmore Common* (154) (p. 191) is com-



Plat.

EVENING ON THE SAND DUNES.

R.P.S., 130.

By W. J. Croall.

posed of half a dozen different pictures, one of which—to the right—seems disposed to curve out of the frame. Remembering, as anyone who has ever seen them must remember, Mr. Wellington's landscapes, of which "Eventide" was the type and culmination, and his cottage exteriors with figures (e.g. "The Broken Saucer"), one can but regret the later tendency to undertake subjects which have width but not breadth.

W. Thomas, who has laboured so hard in the organization of the exhibition, is much better represented than we have seen him for some time. *The Old Mill* (157) (p. 179) has no pretensions to mystery, and is an uncommonly fine transcript in which the masses and details are well discriminated. *Clearing the Weeds* (159) is a most promising venture, and suggests that a successor to H. P. Robinson is in sight. Harold Lane's *Temple Stairs* (158), as has been remarked, still requires a new arrangement or deletion of the imp-like figures on the steps. We hope that H. Vivian Hyde will not lose heart, yet *A Hayfield* (161) shows a despairing faith. The camera has done its part of the business

as an over-zealous servant, and some restraining influence should have kept down the denseness of the overhanging colonnade of trees, and the strong black and white contrasts of the labourers' clothes. Lumley Cator's *Near Vizzavona* (163) is a trifle. Arthur Beard's two works are weak attempts to conquer the problems of light; the ugly sail in *Before the Wind* (239) being another detraction.

A fairly well done figure in a garden is seen in F. Fielder's *Meadowsweet* (167); the second, a *Study of a Girl's Head* (287), is only ordinary. *In the Grip of Winter* (170) is a hard study of iron palings and snow by Fred Judge (160).

John Armitage's *In the Smithy* (171) has been already noticed, as well as Lee Syms' *When Lengthening Shadows Fall* (120). Elena Hellmann's pair of portrait studies require no comment. J. Cowan has collected some sheep under a probable snow drift, and poetic justice seems at last imminent.

Pierre Dubreuil's *Tête d'Etude* (177) seems ready to leap out into the room, so menacing does it appear. Unquestionably the most presentable of John Gunston's trio is the Alpine effect *Evening Clouds on the Matterhorn* (209). F. C. Baker's *By the Roadside* (182) is a fair transcript in silver. Three works by Ernest Waltham call for no particular comment. *Evening Calm* (186), by Edwin Dockree,



Carbon.

WATER CARRIERS.  
By J. A. Sinclair.

R.P.S., 143.

is spoiled by the insistent black sail of the tiny composition. Ghostly ducks waddle in procession in Constance Peel's *Going Home* (190), and in Ernest Hawes' *Sand Dunes* (195) there is the resemblance of a black trap-door which fills the eye. A lady much inclined to embonpoint stands in the way of the wind in *The Wind bloweth from the Sea* (196), by James Burns.

Miss Curle's *Ringing a Wheel* (197) shows honest observation of an ordinary scene; and F. W. Smith's *St. Peter's Hospital* (201) has already been dealt with. P. Padwick's *Anchored* (204), and C. J. Fowler's *Autumn Roses* (208),



fill small spaces, and H. B. Smith gives us an echo of an Inston in *Low Tide* (214). H. W. Child's pair include the picturesque *Schloss Tyrol* (215), and the clever *Portrait of a Lady* (339), hanging beneath Mr. Evans' fine portrait of Mr. Haitè. C. Barrow Keene, *A Cottage Stairway* (219), is devoted to a humble and unpretentious subject, and W. Coultas has made no new discovery of the beauty of *Rouen Cathedral* (220). *The Herring Boat* (222) (p. 184), by Bertram Wickison, is another well worn theme ; the further smack being out of its true plane.

Charles F. Grindrod's pair are determined essays in sunlight which show room for further study.

J. H. Anderson might also examine J. Coultas' *Sunshine and Smoke* (9), and rearrange the tug and barge of his composition *At Rest* (230). Praise must be given to the sympathetic rendering of *A Touch of Winter* (260). More knowledge of light is still required by F. P. Smith, whose *On Putney Heath* (232), however, is better than many others of the same school.

T. F. Brogden has had the courage of taking a prosaic view of a mean street in *A Snowstorm* (233). However true to realism this is, it is simply photography, and not taste. If snow is to be chosen, we prefer such a view as Mrs. Aubrey Le Blond's *From the Durmaalstind* (234). Charles

Sweet's three portrait studies include the *School Boy* (284) already mentioned, and the clever man in grey, *Mr. T.* (342). The little girl of *Dorothy* (241) is much too white. A hard treatment has been given by E. Hepburn to *A Strawberry Field* (242). *Rydal Water* (246), by J. H. Chambers, is very fair. S. R. Brewerton's rendering of sheep belies the title of *Contentment* given to No. 248.

W. R. Bland's *Brontë Bridge* (250) has been described already, and George Bainbridge's *The Caravan, Sahara* (253) is of ordinary selection.

*A Highland Road* (259), by Robert Reid, is one of the *tours de force* in the



20x16 Plat.

THE OLD MILL. .  
By W. Thomas

R.P.S., 157.



Carbon. IN THE SMITHY. R.P.S., 171.  
By John J. Armitage.

Bushe-Fox has shown restraint in *Autumn Mists* (292).

Fred. Hollyer sends only one work. The features of the Editor of *The Photogram* are generally known, but identification is at hand now by this portrait of *H. Snowden Ward* (296) (p. 150). The expression worn by the sitter will appropriately coincide with the publication of this Annual. At the time of writing this, his collaborator feels that this look of serenity is a little antedated. Mr. Hollyer has cut off the bust just as the lifting line of waistcoat begins,

collection. Some day a visitor will take the trouble to count the flock of sheep that weigh down the bridge on which they have been herded. Then emulation will begin, and some one will beat the number by two. Meanwhile Mr. Reid holds the championship.

G. W. Morgan shows only half a face in the *Portrait Study of a Child* (262). The Rev. F. C. Lambert sends a replica of his Salon example. Works by E. W. Burch, J. Martyn, and W. Rawlings call for no remark. *A Winter Night* (282), by Prescott Adamson, comes as a substitute for the weird effects sent last year by W. G. Fraser. The terrible blackness of *A Warwickshire Woodland* (295) cannot surely be justified by Percy Deakin. J. P.



ENTRANCE TO A 16TH CENTURY CHAPEL,  
ELY CATHEDRAL. R.P.S., 159  
11x9½. Carbon. By Hy. W. Bennett.



BEHIND THE SCENES.  
*By Robert Demachy.*

*Salon, 50.*

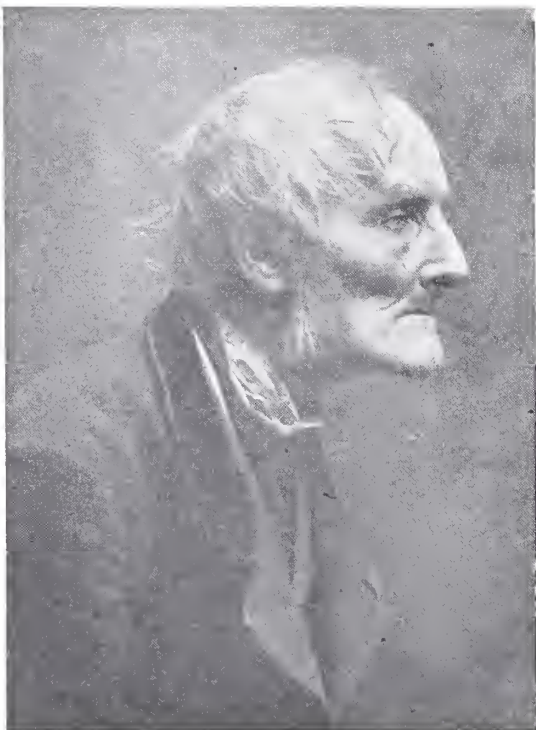
but he has conveyed his hint with certitude. Editors are always prosperous, and nearly always stout.

After this it seems permissible to term J. Walker's *Retrospect* (298) a "fragmentary" effect. *Mr. Smith* (301), looking through a window for the benefit of Percy Sheard, seems good natured enough, but it is not sufficient reason for his portrait being at the R.P.S.

Frankly, H. P. Robinson's pair came as a disappointment after the excellent work at the Salon. The figures in *Will they never come?* (302) are theatrically

posed and out of proportion, and he has failed to articulate the black, leafy denseness of the dell in *Wild Roses* (307). William Gill's *A Breath of Fresh Air* (309) is a modest attempt to approach the *Sunlight* by Achille Darnis of last year. Rowland Potter's *Trees* (311) calls for no comment, and the interest of *Old College Friends* (312), by Miss Acland, relies on the wonderfully well posed figures of Ruskin and his old friend Sir Henry Acland.

E. C. Hertslet's *Peaceful Days* (314) is a bedraggled arrangement of sheep and looming windmill; but, despite the black trees, R. Stockdale's *An Autumn Morning* (316) is promising. Apparently drips of white-wash signify moonlight in Robert Milne's *Evening* (319). The Rev. F. C. Lambert's

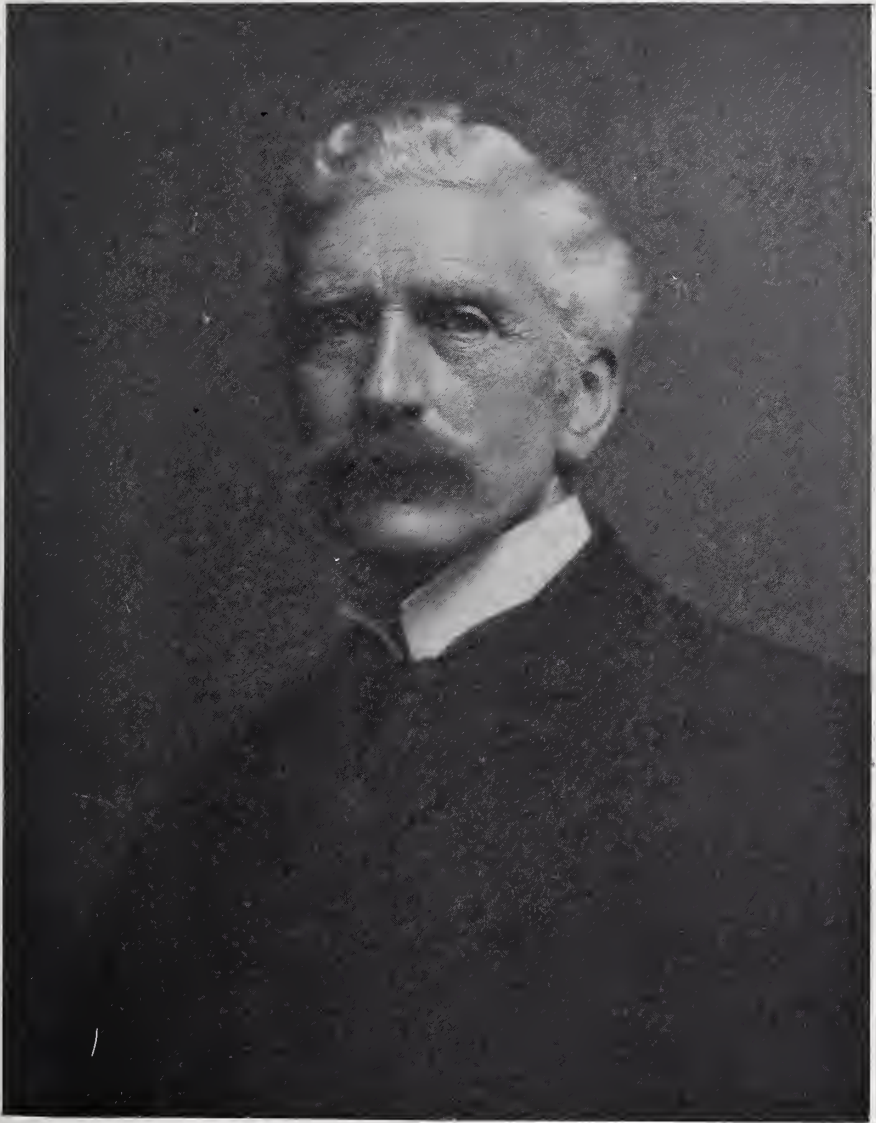


THE SEVENTH AGE.  
By F. J. Mortimer.

R.P.S., 288.

*Portrait of John Leighton* (323) is extraordinarily fierce, and almost suggests the discovery of the secret of the Man in the Iron Mask. James Auld's three portraits are uninteresting.

By an unfortunate chance, J. D. Ritchie's *A Naughty Girl* (327) has been allotted the place of honour. This sulky portrait dominates the room, and, however cleverly it hits off a mood, it cannot surely be considered a cheerful or inspiring exercise. William Illingworth's *A Philosopher in Humble Life* (330) seems like a skit on old Father Time, and there is a decidedly self-conscious expression on the features of *Seymour Lucas, R.A.* (332), by Histed. Alexander Allan has the distinction of having the only work



PORTRAIT OF A GENTLEMAN.  
*By R. Porteous, Sydney, N.S.W.*

*R.P.S. 23-*

that suggests the war. *War News* (334) might easily be racing news, however.

J. D Ritchie's *The Scout* (337), notwithstanding the over-black figure, is decidedly better than his more conspicuous work. It may fairly be termed one of the most interesting experiments of the year, though the final result is not quite convincing. Its strong simple lines make it visible from any part of the



THE HERRING BOAT.  
By B. C. Wickison.

R.P.S., 222.

room, and even in our very diminutive version, in the view of the wall, its leading characteristics may be made out. The scout, a mounted lancer, is frankly in the centre of the picture, and quite holds his place there, as he gazes over the landscape to where the lifting mists of morn may reveal the foe. The black silhouette of man and horse calls for that slight gradation in the shadow which must have been visible in nature when the picture was made, and which would have been shown in painting the subject.

The wedge of country in the right-hand corner seems indefinite and meaningless, and the land on the other side of the road has an indistinctness suggesting that it is shrouded in mist, yet

lacks the shimmery grey that we expect when low-lying mist is touched by the first sunlight. Again, the attitude of the scout suggests that he is high above the country he is surveying. Yet the other lines of the picture indicate that the road on which he stands is on a level plain. In spite of raising these various uncertainties the work is distinctly clever, and worth further experiment.

T. Lee Syms' *A Question of Cost* (340) loses its effect completely by the black wall that fills in the picture. Harold Brightman's *The Miser* (341) shows

a carefully arranged tableau, but one cannot get rid of the impression that the figure portraying the miser is treating the affair as a very good joke. *Defence, not Defence* (343), by F. Radford, is the title given to some spirited geese. John C. Douglas has sent a fair realisation of childlike *Innocence* (348), and A. E. Oakes displays a child's pet donkey as *Chums* (344).

Miss Evelyn Boden's disposition to see tragic intensity in ordinary looking mortals is shown in three examples. We have a feeling that the same model sits for these varied illustrations of the emotions.

"The look she hath when  
she a little smiles  
Cannot be said nor holden  
in the thought."

This we can well believe of No. 329 if the photogram's evidence must be accepted. Again, *Alcestis* (346) might well be "Miss A." or that much wronged worthy "Joan of Arc."

To deal briefly with the professional exhibits. First in catalogue order come Thomas Illingworth & Co., whose sense of patriotism led them to fill the centre of their space with an immense portrait of the Queen. Like the immense portrait of "Bobs" in the



9x4. Carb.

EVENSONG.

R.P.S., 347.

By Miss M. E. M. Donaldson.

centre of the Stereoscopic Co.'s, and the oil painting of the same gallant soldier in Morgan & Kidd's exhibit, this huge picture, big but not great, is a mistake. It is one of those technical works for which, artistically, there is no more defence than for a giant gooseberry or a prize (fat) porker. It may be said that we ought not to criticise these trade exhibits from an artistic point of view, but this we cannot admit.

The enlargement of a study by Harold Baker (p. 190) is quite big enough, if not much too big, for a centre piece; and the space occupied by the portrait of the Queen might better have been given to work like the other half dozen excellent enlargements, or the half dozen dainty miniatures.

The Autotype Company's large space is divided for technical work and fine art. The originals are from many hands, photographers and painters, and



14x11½. Car. THE TRIFORIUM, CHICHESTER CATHEDRAL.  
By H. Vivian Hyde.

include many very fine, but also one or two very bad examples, - as, for instance, the *Child Study*, No. 6. It is a hard, white figure, stiffly posed, against a flat black background, with two plants, or parts of plants, apparently hanging in space, for they have "no visible means of support." The good things, well worth study, are in a heavy majority, but space to specify them is wanting.

The Stereoscopic Co., by devoting their space to a third of the pictures shown, and by a little

more care in securing variety of framing, with adaptability of frames to subjects, might have made a much more effective display. As it stands, there is no temptation to search through the commonplace (though technically very fine) prints for those which are worthy of careful study. Several of the portraits are notable works, and these, with a few of the charming engraving-like theatrical studies of the "Artist" series, are sufficient, alone, to have made a strong, interesting display.

H. W. R. Child, in sixteen examples, has good, though unequal portraits, a few good copies of paintings, and one seascape, not at all convincing, entitled *The Coming Squall*. For his portraits Mr. Child is welcome here, as one of the professionals who is not content with "the ordinary thing."

John H. Avery & Co. have an interesting show, containing a good landscape centre-piece à la Hinton, and two or three others in real Avery style. In his own speciality of architecture, Mr. Avery scarce does himself justice. The



selection of two small rooms, showing the worst difficulties of extreme wide-angle work, is only justified by their excellent rendering of textures, and the commercial nature of the exhibit. In the Cathedral pictures where space is available there is a tendency to hardness, which is not an improvement on the earlier work, which was delicate and soft, without being weak. If we adversely criticise, it is only because Mr. Avery's previous work makes us expect such a very high standard, not only of execution, but also of selection and arrangement.

Elliott & Son's exhibit is attractive as a whole, and also in detail, perhaps its only fault being the white titling of the centre picture, which is a grand carbon enlargement of H. Walter Barnett's *Portrait*, reproduced on p. 6. There are prints after originals by H. Walter Barnett, Harold Baker, G. Thomson, H. Spink, jun., and others; amongst them a noteworthy child study by Henry Spink, one of the very best things Mr. Spink has ever done. It is a pleasure to meet such good work after the artist has been absent from the exhibitions for a year or two.

T. C. Turner shows exceedingly fine portraiture of the highest "professional" type, notable for excellent technique, versatility, and almost invariable success in pose and lighting. One frame,



*Gel. Chlor.*

BAITING THE HOOK.  
By E. W. Burch.

*R.P.S., 350.*

with three men's heads against black backgrounds, is worth the special attention of the professional, and comparison with the bas-relief portraits in another part of the same room. Mr. Turner shows how to obtain an absolutely startling relief effect without any embossing; and his method has the advantage that the pictures show equal relief in any lighting, and from every point of view.

The minor exhibits in the North room begin with three good commonplaces of "native" life by O. A. Isaacs of Jamaica, followed by *The Dawn of a Smile* by

H. Goulton May. This gives three views of a comely woman, well photographed, but none the better for being in a series of three. The third, like almost all photographed smiles, seems forced and stiff.

"*With Age let Wrinkles come*" is a good old head, treated in commonplace style by Alf. H. Harrow.

In 591 and 608 Window and Grove show six examples of very good professional portraiture in carbon.

Herbert Bickerton has two attractive architectural studies, both excellent in their texture rendering, but both leaving something yet to be desired in other directions.

Marie Léon, recently established in Regent Street to execute photography which should not be "the ordinary thing," has seven frames showing very good unconventional portraiture and flower studies.

Bedford Lemere scarcely does himself justice in his three interiors of *The John Rylands Library*. The first, 597, is a most difficult cross-lighted subject, fairly successfully treated, but interesting rather as an exercise in unconquerable difficulties than as a complete success; 602 is much more satisfactory.

The remaining item in this room is an inoffensive but unimportant portrait essay, *Soldiers of the Queen*, by Samuel J. Beckett, which shows that for exhibition purposes Mr. Beckett is much stronger in landscape than in portraiture.

The South room first offers us Richard N. Speaight's half score of child studies, from his recent exhibition of *Children of Royalty and the Aristocracy*. Here, again, one is bound to admit that justice has not been done to the worker by himself. It is only another proof that the producer is seldom the best critic; for certainly ten more representative examples might have been chosen. In particular is it unfortunate that the desire to use circular frames led to the placing in them of portraits unsuitable for circular cutting because of the awkward way in which the bare arm has to terminate. Circular frames may be very well used for specially arranged poses, but not always for a head and shoulders planned originally (say) for an upright panel.

No one has more successfully recorded the grace and charm of childhood than Mr. Speaight, and though there is sufficient good work to maintain his claim, it is unfortunate that the show is not still stronger—as it might have been.

Of the Kodak display we have already said something. Here, as at the Salon, one of the objects was to prove the value of the Panoram Kodak as a picture-making instrument, and in both cases the object is attained. The collection of war pictures may well be a contribution to the discussion of camera *versus* pencil for war correspondence; and will win many a vote for the camera.

W. Crooke's great and admirably displayed collection is in some respects the most important thing in the whole exhibition—in certain respects even more important than the display in the West room. It offers a tremendously strong argument in favor of the plea we made at the close of the notes on the Salon, for the hanging of each man's work by itself, as a little one-man show. It is also a powerful example of the advantages that might be gained if the number of exhibits in the West room were reduced by half, and still more care were given to the arranging of the remainder, with some consideration of juxtaposition of

frames and of the wall-covering on which such frames should hang. We are aware that a revolution might result if more rejections were contemplated; and we know that the Hanging Committee already has its hands more than full; but just imagine what a revelation it would be, to photographers and to the public, if a whole exhibition could be arranged on the scale of Mr. Crooke's section of the present one. Some day—perhaps by a combination of the ideas and initiative of The Linked Ring with the resources and organisation of the Royal Photographic Society—such an exhibition will be possible.

In Mr. Crooke's collection are many old friends, pictures which have been seen in previous exhibitions, which have been reproduced in these pages and in *The Photogram* and other journals. Yet each old friend is re-seen with fresh pleasure, and is found to have improved rather than deteriorated with time. Reference to the originals proves the poverty of memory-reproductions, as of half-tone reproductions; and causes surprise that while there was so much in the reproductions there is yet room for so much more in the originals. Beside the old, there is plenty of fresh and new work, and every new example is a clinching proof of power. The certainty of the master's work is proved by his khaki-clad officers, printed in not-too-khaki carbon, which are as true in their virile downrightness as are the portraits of men of law and letters in style marked by reserve and repose. In his insight into womanly beauty and tenderness Mr. Crooke is equally true. His women have character, intelligence and individuality; they are not waxen-faced simpering non-entities, but sentient beings, taking their places in the world's work and pleasures. But perhaps it is with children—or with groups of women and children together—that Mr. Crooke is at his very best, for in his groups of children there is ever fresh delight.

If photographers but realised the value of such an educational feast as is here



5 $\frac{1}{2}$  × 2 $\frac{1}{4}$ .

MISS MURIEL WILSON.  
By T. C. Turner.  
R.P.S., Professional Section.

provided, the South room would never be without its little knot of students; and the turnstiles would register hundreds of return visits which would never be attracted by even the fine exhibition in the West Gallery.

From such work to the frankly commercial display of Morgan & Kidd is a terrible drop. Yet, perhaps it is well that the two are in close juxtaposition,



11½×7½.

*By Harold Baker.*

Enlarged: Professional Section. Illingworth & Co.

*Carbon.*

that the lesson may be well enforced. The work shown by Morgan & Kidd is that demanded by the majority of photographers and by the public; but if one man, Wm. Crooke, can make a great success by offering such work as he here exhibits, and by training his public to appreciate it, surely other photographers ought to be encouraged to strive to lead their section of the public in the same direction.

Miss Catherine S. Edmonds, under the modest title of "Studies by Catherine Edmonds," has a series of capital portrait works; and other excellent portraiture is shown by Furley Lewis. Such departures from the commonplace as are shown by these and by almost all the purely professional exhibitors in the section, are decidedly to be encouraged, and we trust, next year, to see many more spaces occupied.

The importance of the natural-color section of the exhibition is emphasised by a special line on the great placard at the door, and it is to be regretted that the examples of this class of work could not have been grouped together, with, perhaps, some more adequate explanation of their real importance to the world. The



*Brom,*

STANMORE COMMON.

*By J. B. B. Wellington.*

*R.F.S., 194*

work is well shown in the lantern displays, in the stereograms by Sanger Shepherd & Co., and in the transparencies by the Color-Photo Co.; and there is a danger of our learning to think of natural-color work as being confined to transparencies. The greatest value of the work, however, is to be realised when it can be produced on paper or similar surfaces by photographic or photo-mechanical means, so that the exhibits fraught with the most promising suggestion for the future are the examples of the Sampolo-Brasseur process, the results of which are seen on paper. An announcement made by the Color-Photo Co. in connection with this exhibition, that their M<sup>c</sup>Donough-Joly process can now be applied to producing paper prints both photographically and photo-mechanically, and that the apparatus and materials will soon be obtainable, coupled with the fact that all requisites for the very beautiful Sanger-Shepherd process are already on the market, brings color-photography within the range of practical politics. We may well expect that the two entries by amateurs of such work this year will be swelled to a large number for the next exhibition, and we may begin to discuss the bearing of the new development upon the artistic tendencies of photography.



5 $\frac{3}{4}$  × 4. "WHAT IS IT O'CLOCK? UPON THE STROKE  
OF FOUR."  
*By Percy Wallis.*

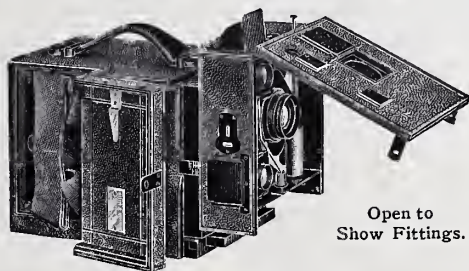
Perhaps for a while the novelty of a color-power and the interest attaching to the growth of a new process will turn much attention to the technical side of photography, and may tell upon the ardor of some picture-makers. On the other hand, many, attracted by the charm of color, will enter newly upon the field. The color-record will be a great help to the study of tone and of atmosphere, and will in this way educate many of the monochrome workers whose present pictures are so terribly out of key. And just as ordinary photography has trained our notions of form, color-photography will train our observation of color, quite irrespective of whether the photographic record be absolutely true or not. No one really sees the color that is around us in Nature until trained to do so, with the result that pictures which convey any fairly adequate sense of the color seen by the artist are looked upon by the untrained man as being impossibly brilliant. In the same way, persons who see color-photograms for the first time are struck by their brilliance, but fail to realise how near they are to truth.

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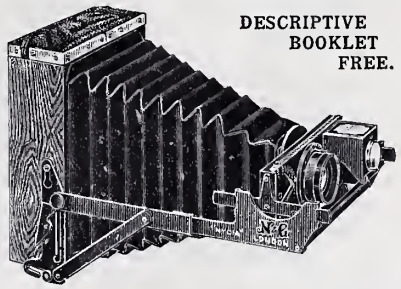
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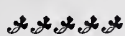


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## To Readers, and to Makers of Photographic Pictures.

**W**E again remind those who are interested in the progress of photographic picture-making, and who appreciate our efforts to aid that progress, that we are most anxious to represent in our pages everything that is progressive and that can be reasonably well represented in half-tone. We trust that this will be accepted as an invitation.

In spite of our practice during six years we still occasionally meet people who are regular readers of this Annual, but who have not realised that we reproduce *non-exhibited* pictures. In the case of the work of exhibitors, even, we prefer to make our selection before the exhibitions open, regardless of the fact that the picture we select may be amongst the rejected at the exhibition. Our own standard is not that of either of the exhibitions—nor can it ever be—since our aim is, as far as possible, to select pictures which illustrate some phase or tendency, good or bad, in the photographic work of the day. Our aim, too, is to be catholic to an extent which would be unwise in a pictorial exhibition where the exhibits have to be left to tell their own story; and this absence of a single fixed standard is intensified by the necessity of considering certain foreign and colonial work from a point of view quite different from that which is useful in the case of British examples.

The extent to which the "Constructive Criticisms," supplied by certain members of our staff have been valued, suggests the repetition here of an announcement which we have been publishing, off and on, for the past five or six years:—

We are often asked to criticise, candidly and suggestively, the work of those who aspire to become pictorial photographers. We are always prepared to give such a criticism by one of the members of our staff, on the following conditions:—(1) Only one or two prints must be sent. (2) They must be mounted. (3) Each must have a piece of tissue paper or tracing paper gummed by its edge to the back, and folded over to cover the front of the print. (4) We reserve the right to cut or damage the print in any way that seems necessary. (5) The wrapping must be stamped and addressed inside (for letter or parcel post) so that it can be returned to sender by simply re-folding the paper. (6) The sender is requested to state whether we may reproduce criticism and picture, with or without the artist's name, if we consider them of general interest. (7) Address to

Constructive Criticism,

c/o THE PHOTOGRAM, LTD.,

6 Farringdon Avenue, London, E.C.

The little views of the exhibition walls are necessarily faulty in several respects, and especially in the matter of reflected images from the glasses in many of the frames, but we trust that even in spite of these faults the little memoranda may be useful.

The distance which frequently occurs between a reproduction and the comments thereon is an inevitable result of the necessity to print off successive sheets of the work as rapidly as possible. The varying times at which originals (and by consequence, the reproductions thereof) are received forces us to make up a sheet for the printers with such blocks and such letterpress as happen to be ready at the moment. To remedy this defect as far as possible, indices are provided, amongst the earlier pages of advertisements, which give references to both criticisms and reproductions.

We close with very sincere thanks to every one who has assisted toward the success of this volume.

Especially we wish to acknowledge the courtesy of the *Photographische Rundschau*, to which we are indebted for the loan of several blocks used in illustration of the German notes.

On the day that we pass this last sheet for the printing machines, the wonderful collection of American work, arranged by F. Holland Day, at the house of the Royal Photographic Society, is opened to the public. We append this note to heartily commend the exhibition (free, on presentation of card) to all picture-lovers. A first glance makes us think that a further study of the exhibition may lead to a modification of our estimate of the work of the American School, which is contained in the "Fragmentary Retrospect," written before any of this year's exhibitions were opened.



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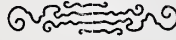
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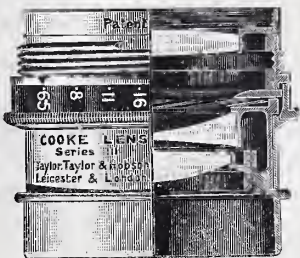
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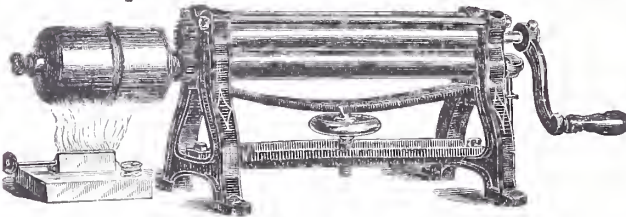
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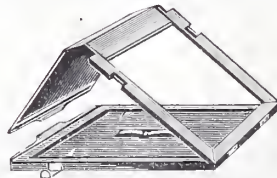
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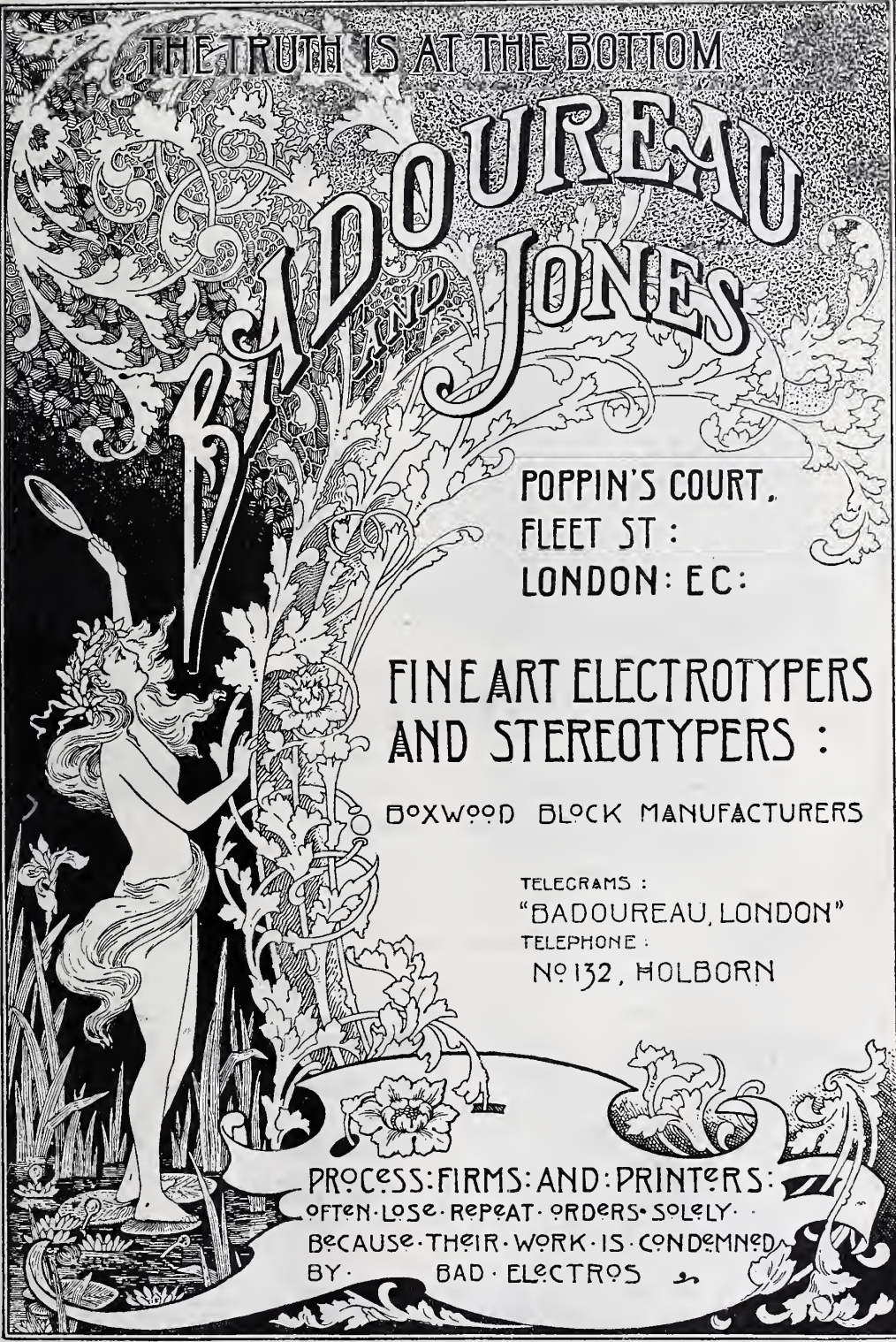
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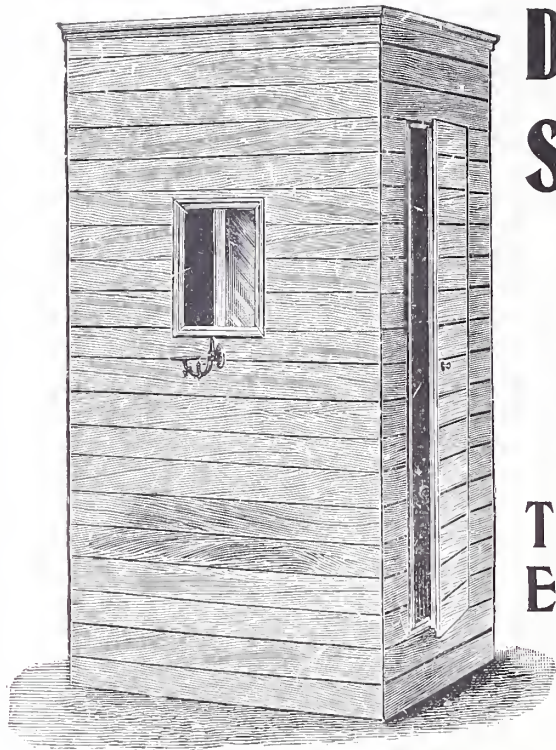
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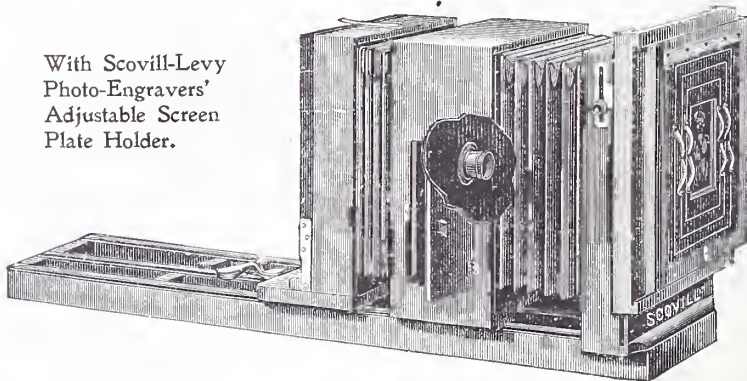
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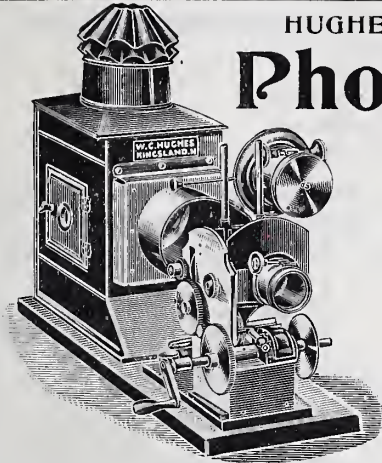
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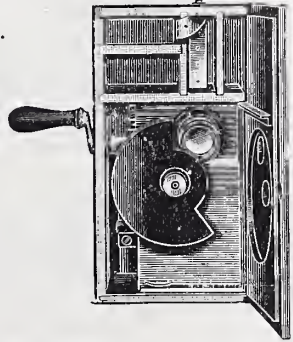
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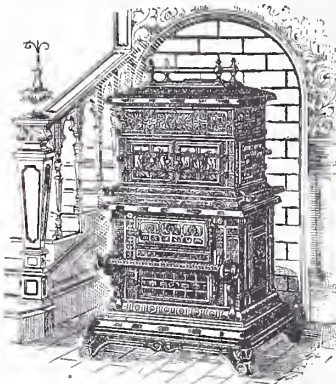
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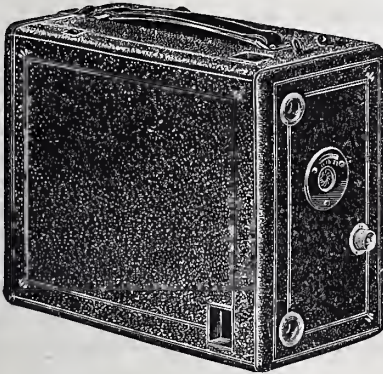
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**1. THE ARRANGING OF FIGURES.** cut from *The Photogram*, October 1900, upon the landscape printed in the same issue. One or more figures may be used, with the object of improving the pictorial quality of the landscape. Last day, January 1st, 1901. Results in February issue.

**2. AN ESSAY** on *Photograms of the Year 1900*, and the lessons to be drawn therefrom by the student of photography. The essay, which must not exceed 1,000 words, may deal with the book as a whole, or with a few selected pictures therein. Last day, February 1, 1901. Results in March issue.

**3. PRINT-TRIMMING.** For the most artistic result obtained by trimming the print given in *The Photogram* for November. Last day, March 1, 1901. Results in April issue.

**4. DECORATIVE PRINTS.** For the best set of three prints, suitable respectively for head-piece, tail-piece, and initial-letter. Suggestive examples will be found in our issues of March 1899, pp. 80 and 87; and September 1899, p. 273. Last date, April 1. Results in May issue.

**5. CONSTRUCTIVE CRITICISM** of a print in the December issue of *The Photogram*. Not more than 700 words. Last day, May 1. Results in June issue.

**6. SILHOUETTE PORTRAITS.** For a set of four silhouette portraits. Methods of silhouette photography are given in *The Photogram*, October, 1898, and October, 1899, with examples in other issues. Last day, June 1. Results in July issue.

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7. Portrait Study.
8. Working up a Negative.
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Full particulars in the October (1900) and subsequent issues of *The Photogram*.



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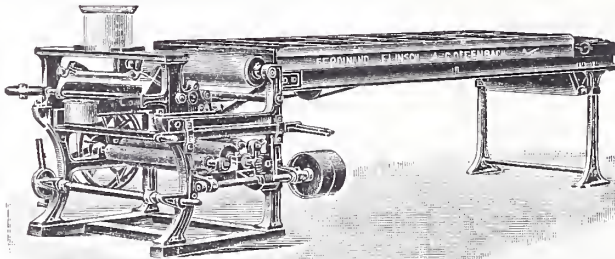
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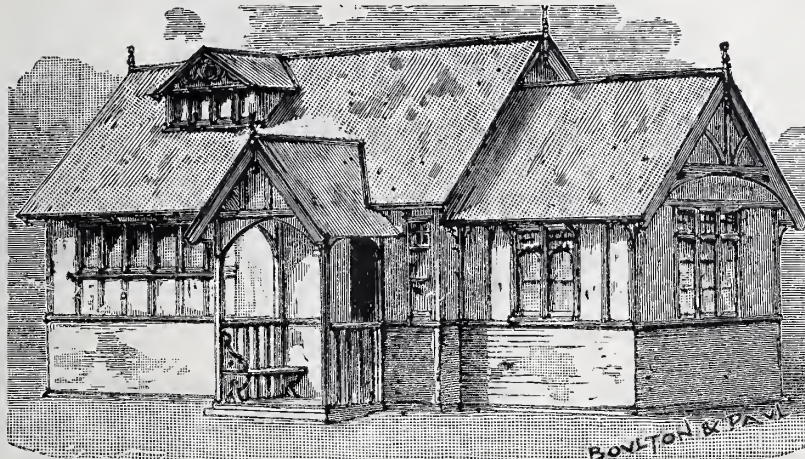
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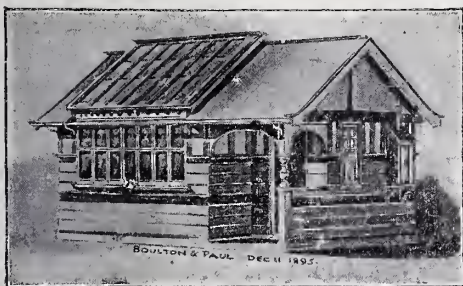
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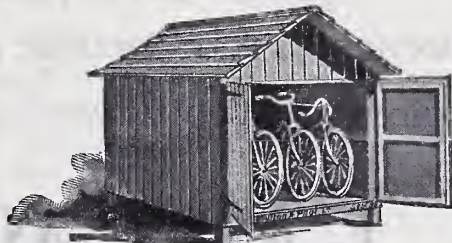
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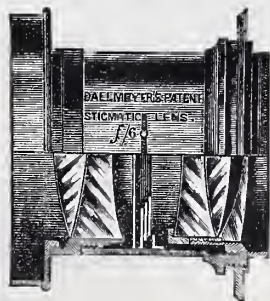
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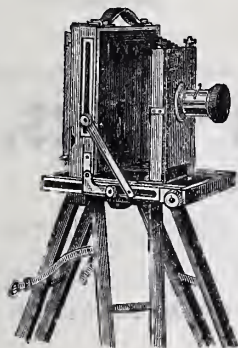


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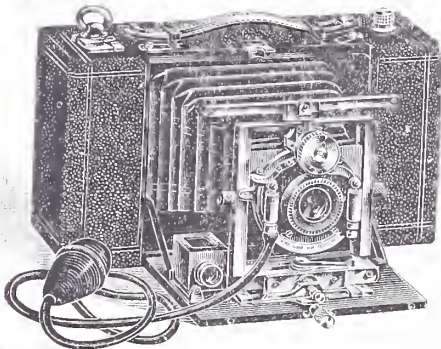
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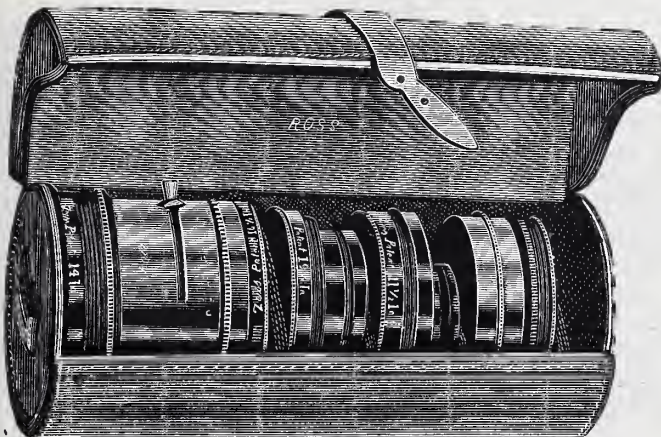


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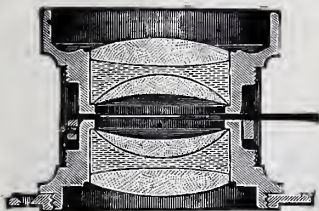
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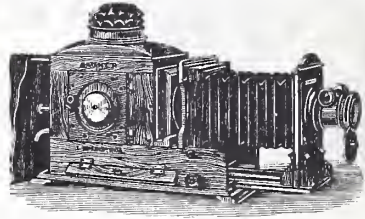
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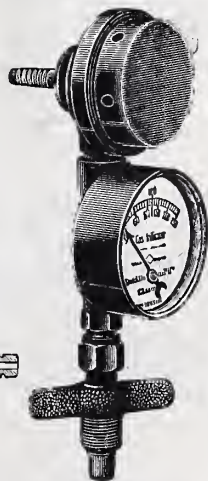
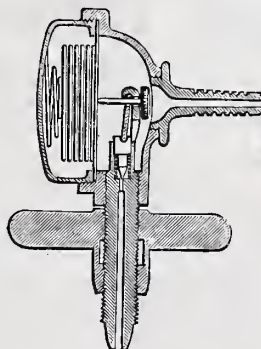
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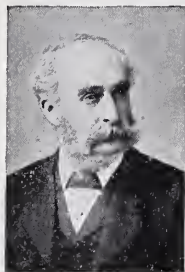


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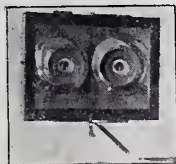
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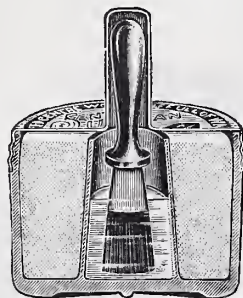
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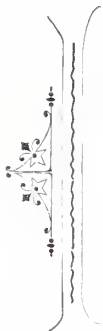
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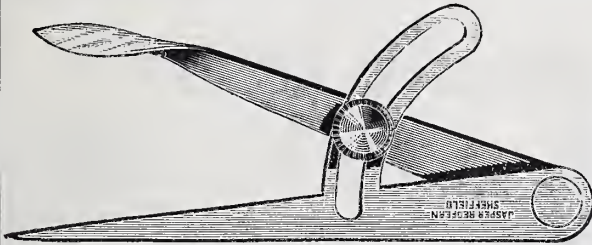
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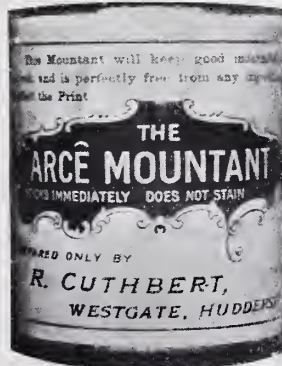
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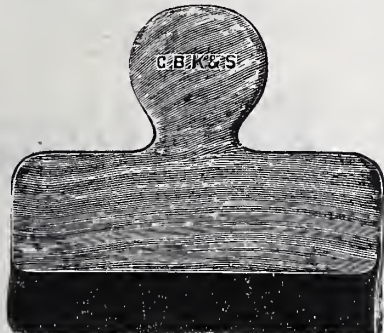
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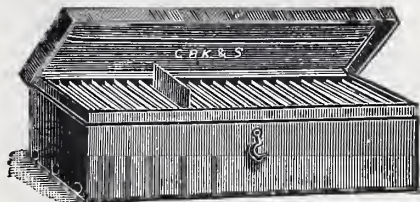
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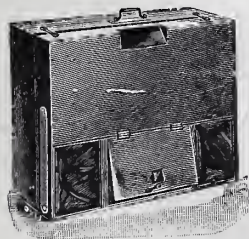
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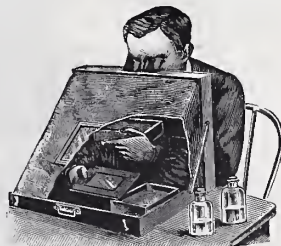


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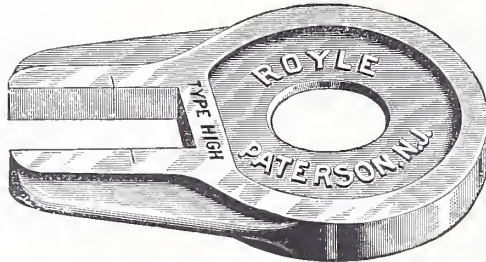
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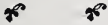


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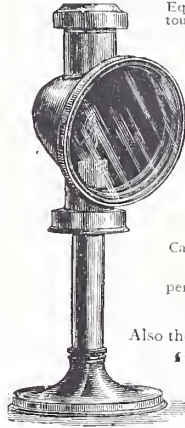
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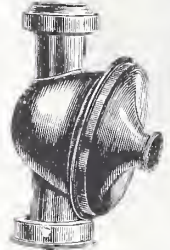
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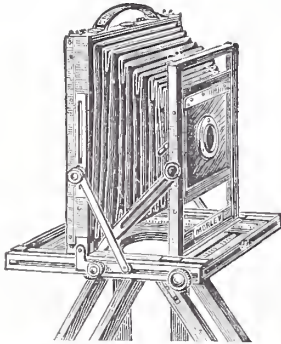
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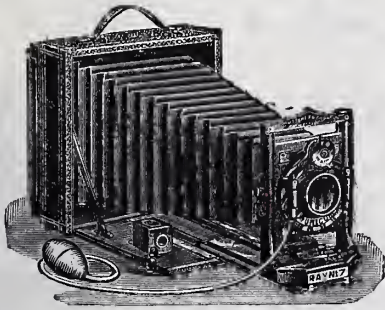
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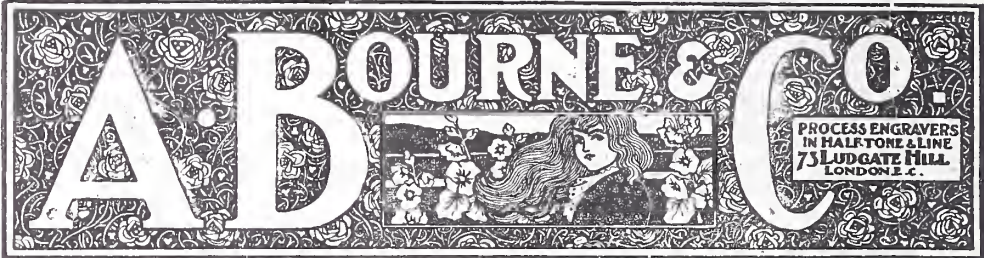
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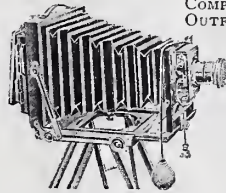
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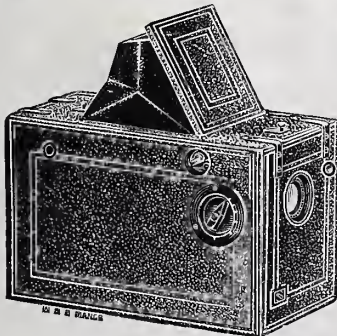
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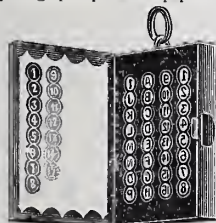
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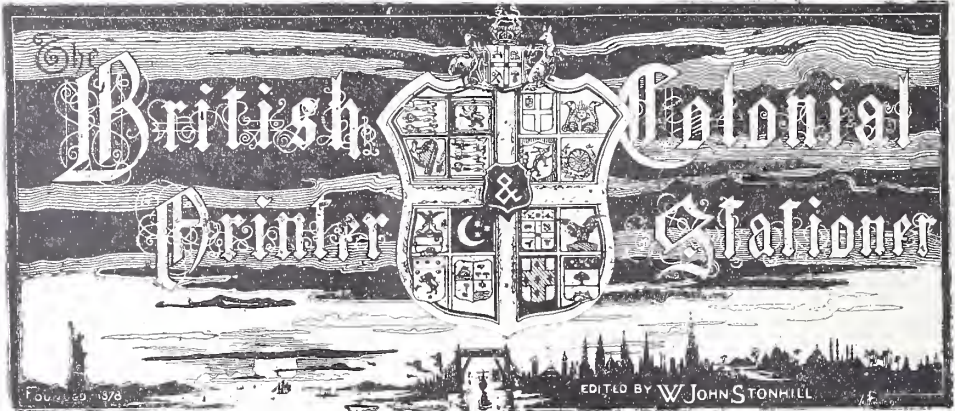
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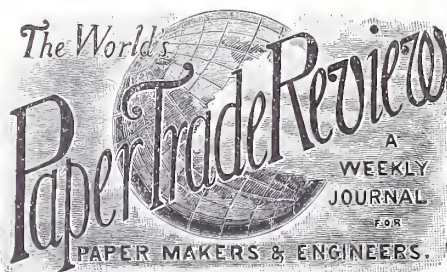
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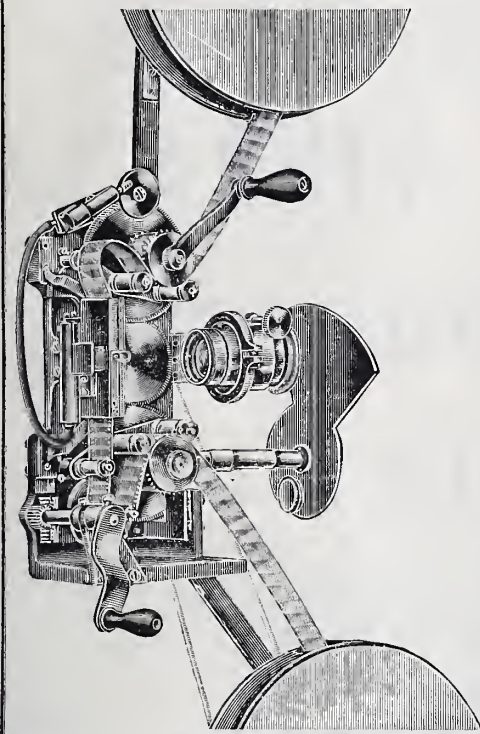
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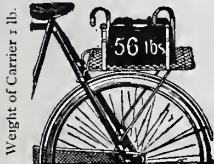
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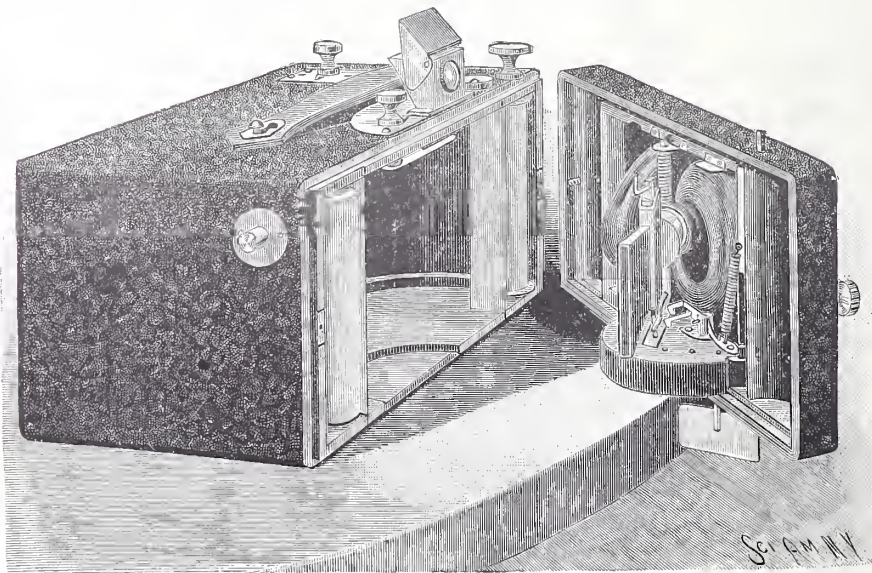
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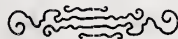
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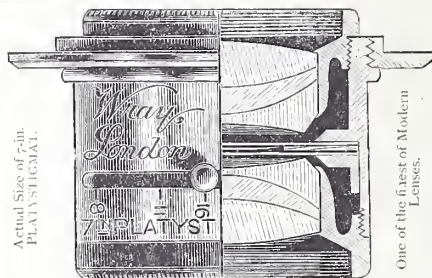
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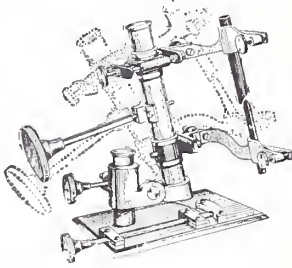


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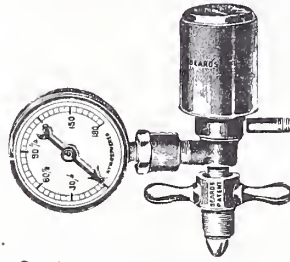


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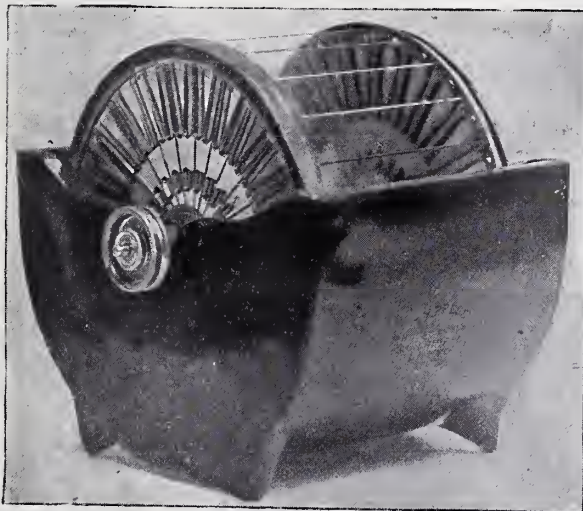
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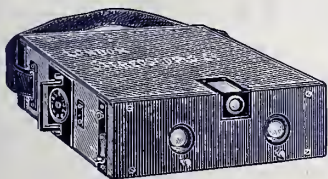
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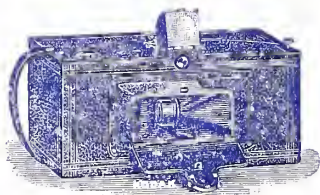
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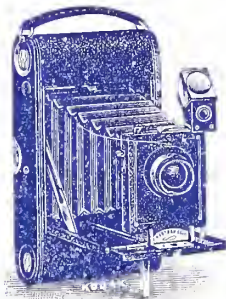
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